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WAR OF THE JUDGES

By Nicholas Pileggi

NEW YORK
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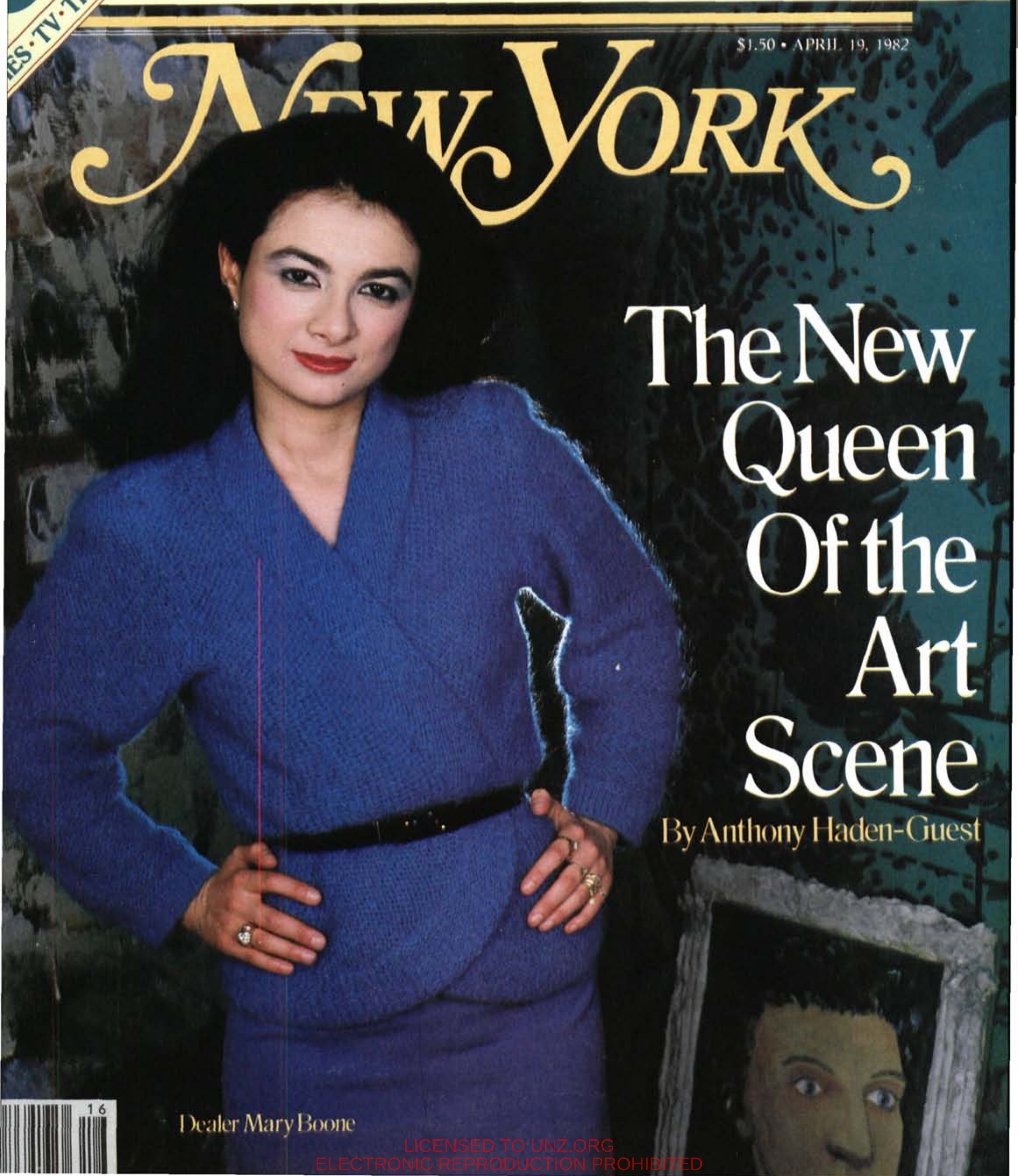

The New Queen Of the Art Scene

By Anthony Haden-Guest

Dealer Mary Boone

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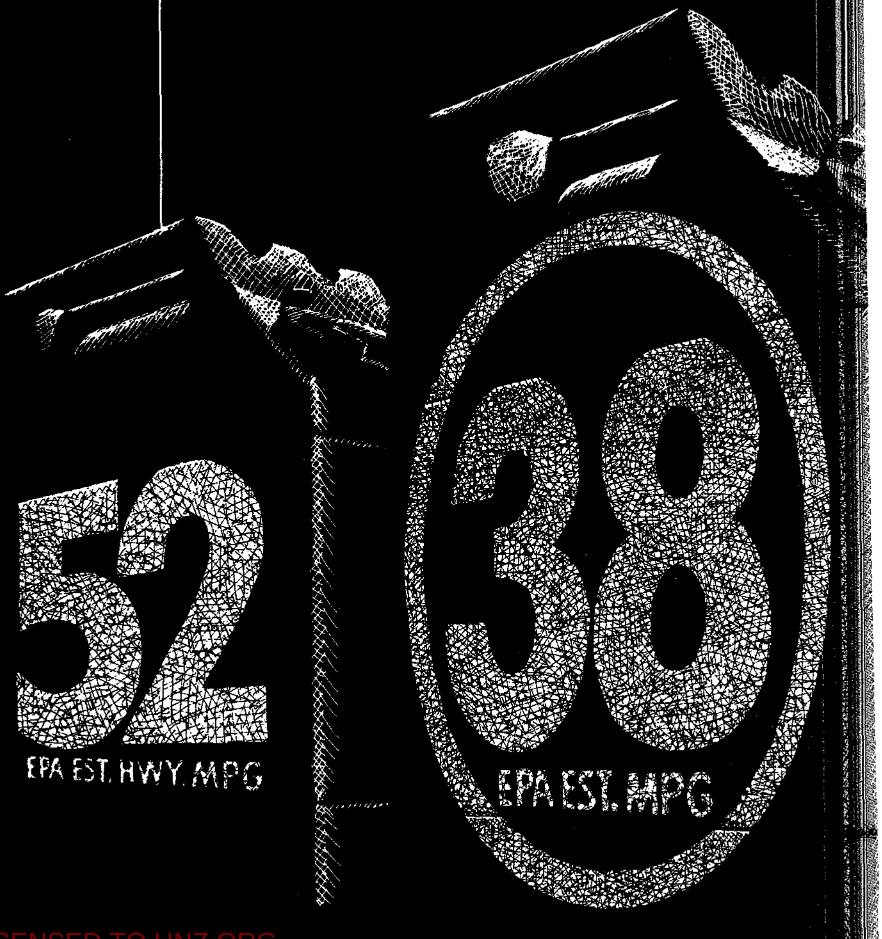
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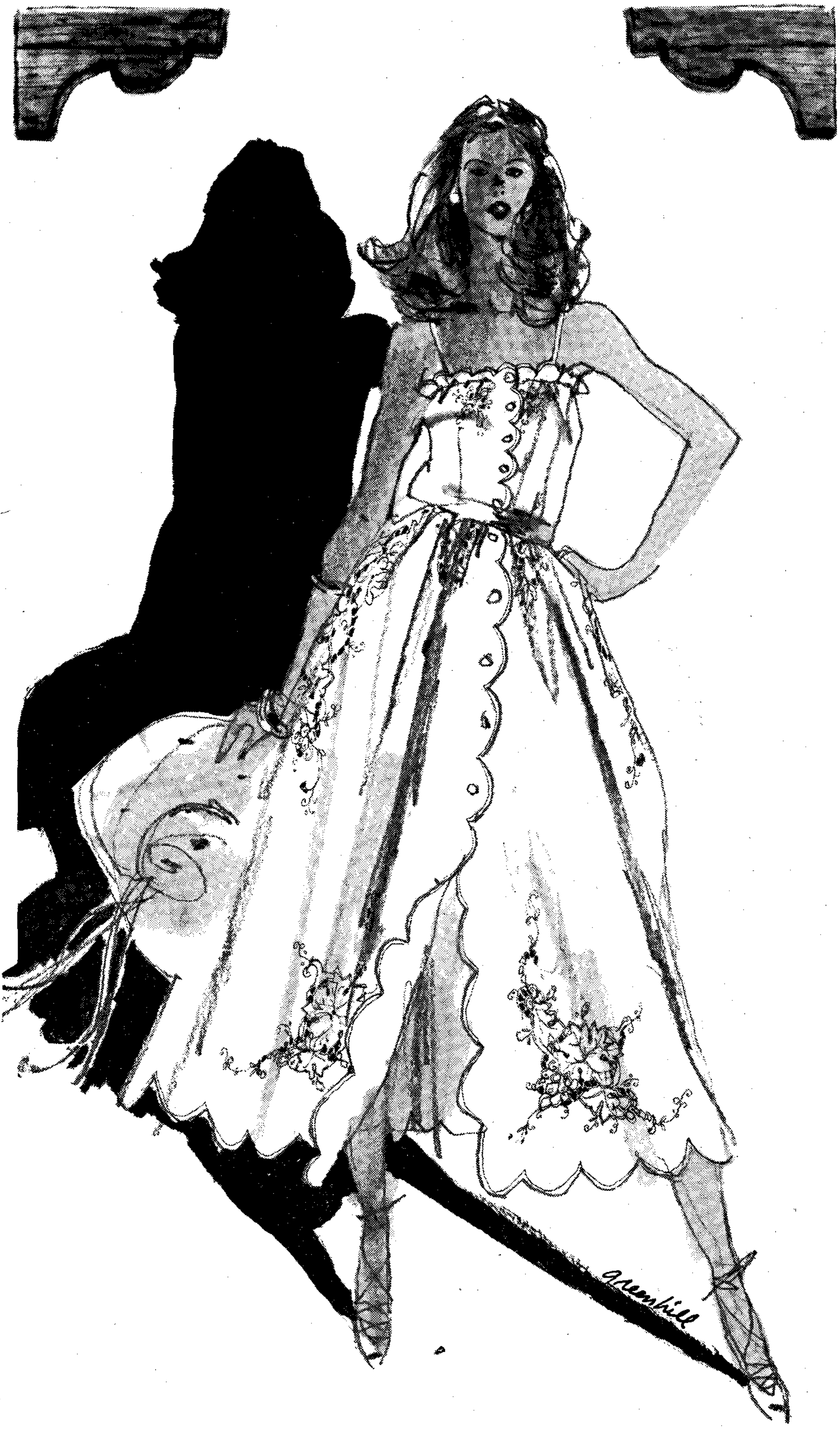

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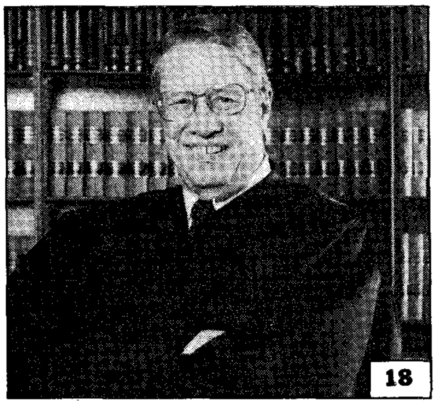
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Judges at War

By Nicholas Pileggi

A vitriolic battle is being waged for control of the state's court system. On one side is the avuncular chief judge from Monticello, Lawrence H. Cooke, who purports to be streamlining the system's glutted channels. On the other are dozens of lawyers and judges who lambaste Cooke's autocratic style and have learned to use the beleaguered system to serve their own ends—and those of justice. Next month the controversy will come to a head in a suit brought against Cooke by District Attorney Robert Morgenthau. In the meanwhile, desperately needed legal reforms are impeded and ignored.

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The New Queen of the Art Scene

By Anthony Haden-Guest

The world of art dealing is showing its first spasms of life since pop art galvanized the market in the sixties. And there, at its center, is Mary Boone, the hard-edged young art dealer. Whether her sensational new find Julian Schnabel is an important discovery remains to be seen. How she propelled him into becoming a collector's phenomenon is a matter of drive, impeccable strategy—and a little help from her friend Leo Castelli.

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By Desmond Smith

It is all so *un-CBS:* Locked in a race for TV-news primacy, the network tried to jazz up its morning broadcast to compete with the eminently successful *Today* and *Good Morning America.* It replaced Charles Kuralt with a no-nonsense Chicago anchorman, kept the adept Diane Sawyer, and added a gossip columnist and other embellishments. The initial result? A local-TV-style production that drew dismal notices from the critics. Fine-tuning, however, may yet save the day—and even lead to a new formula for TV news.

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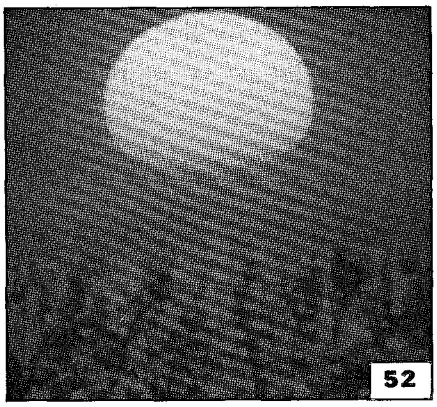
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Cover: Photographs by Larry Williams. *Mary Boone's hair by Bruno of Le Salon; makeup by Jody Morlock.*

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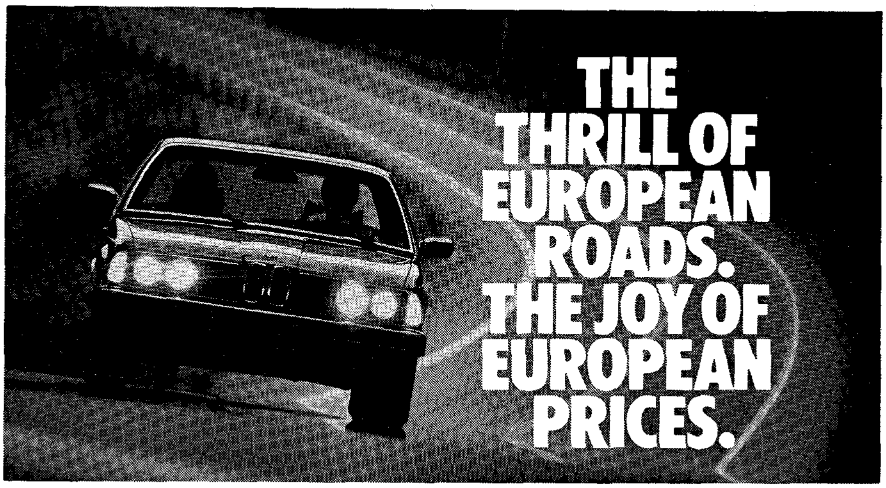

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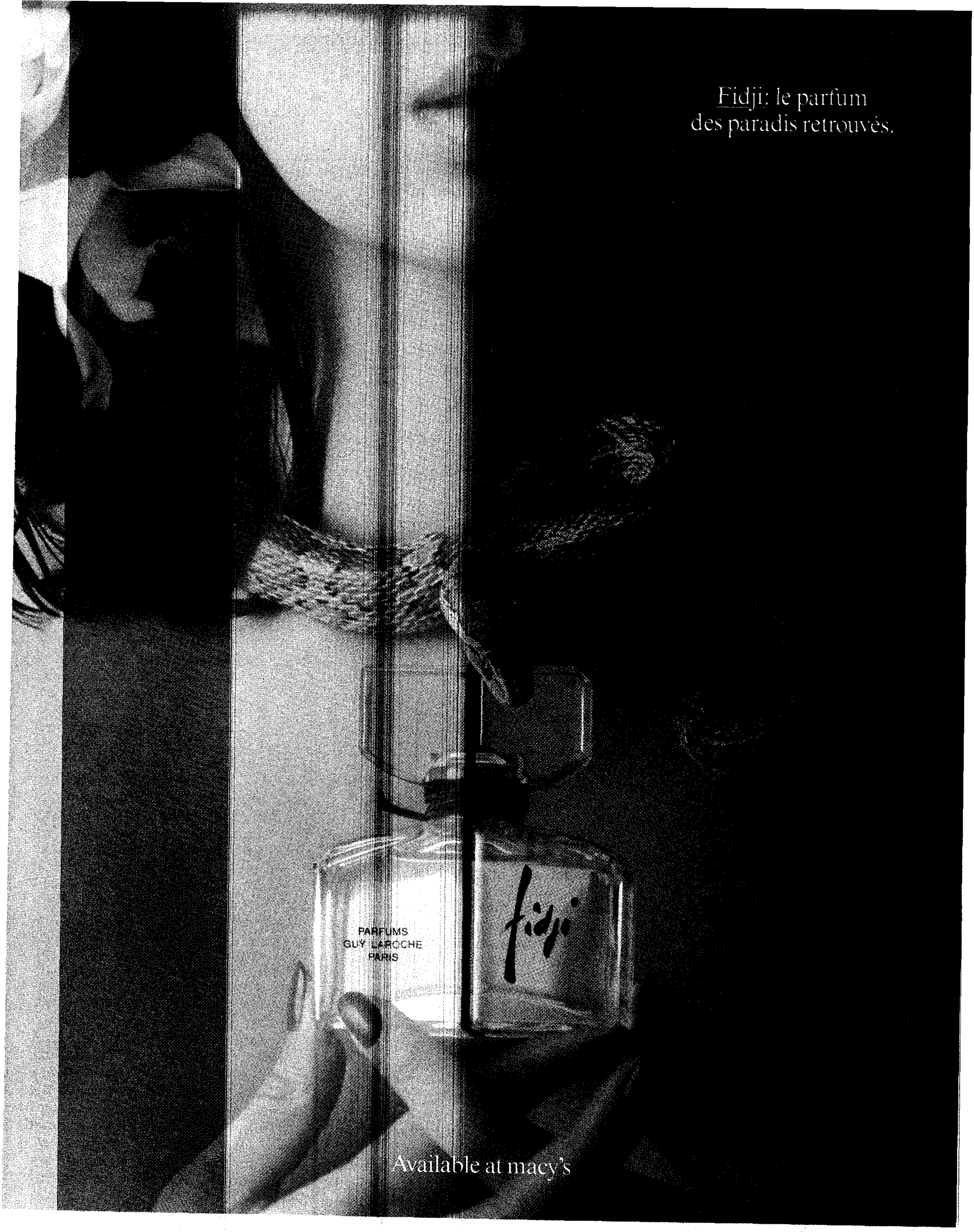
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LETTERS

Baa, Baa, Baa

AS ONE WILLIAMS WOMAN, I MUST TAKE exception to the accusation made by John Simon, one Harvard man, concerning the writers of "The Whiffenpoof Song," two Yale men ["Theater: Ungentlemanly Spree," March 29]. Mr. Simon claims that the lyric "God have mercy on such as *we*" is grammatically incorrect. It is true that proper use of syntax would dictate the sentence "God have mercy on *us*." However, in this particular lyric, the word "we" is not the object of the preposition "on," but the subject of the unspoken verb "to be." A longer wording of the same thought would read: "God have mercy on such [men] as we [are]."

Jennifer White
Manhattan

THE LINE "GOD HAVE MERCY ON SUCH AS we" was not authored by two Yale men, as John Simon alleges, or even one or two Harvard men. "Gentlemen-Rankers," the poem from which the last lines of "The Whiffenpoof Song" were adapted, was written by Rudyard Kipling (cf. *Barrack Room Ballads*).

Margot Sheehan
Yale '79
Manhattan

THERE IS NO GRAMMATICAL ERROR IN the line "God have mercy on such as we," for the understood verb "are" takes the nominative pronoun "we" as its subject. The object of the preposition "on" is "such," an uninflected pronoun.

Michael Weimer
Williston Park, N.Y.

IF JOHN SIMON MEANT TO SUGGEST THAT the lyric should read "... such as *us*," then perhaps he should have studied at Yale. The word "are" is implied; I don't believe that, even at Harvard, anyone would say "... such as *us* are."

Brenda Balin
Manhattan

ISN'T THE NOMINATIVE PRONOUN called for as the subject of an implied clause of being after a comparative "than" or "as"? Perhaps the lesson here is that when it comes to reviewers, we must take them as they are. Lord have mercy on such as thee ... er, thou.

D. Michael Risinger
Yale '66, Harvard Law '69
Newark, N.J.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

John Simon replies: We all know that the two gentlemen-filchers, Meade Minnigerode and George S. Pomeroy, Yale '10, got most of the Whiffenpoof lyric from Kipling's "Gentlemen-Rankers." But for the sake of my running gag about Harvard and Yale, I chose to ignore the British imperialist and neologist, who in that very poem perpetrated the barbarism "machinely crammed." Now, as to "God have mercy on such as we," I do not find this construction acceptable unless the auxiliary verb "are" is actually present: "such as we are." In its absence, I prefer to decline "such as we" as a compound, in this case governed by "on," which demands the objective case, viz. "on us" or "on such as us." To my ears, "upon such as we the sun never shines" sounds vastly inferior to "upon such as us...." Fowler (*Modern English Usage*, page 39) waffles; he seems to advocate *"I cannot tolerate such men as him,"* but adds that *"he* is always admissible." In any case, Kipling clearly needed that "we" to rhyme with "spree" and "Eternity," and did not worry about the niceties of grammar.

Business Report

WHILE I DO NOT WISH TO ADVERSELY affect the campaign of Lewis Lehrman, I respond with total indignation to the article by Michael Kramer in the April 5 issue ["Who Is This Guy Lew Lehrman?"]. I do not know the motive that caused him to attack my character. My family and I are both hurt and incensed, since we have always had a close relationship with Lewis Lehrman. The calendar and history speak for themselves. Mr. Lehrman was attending school at the time our drugstore business was established. He did not enter our business until several years later. Further, while he played a major role in shaping Rite Aid Corporation, he was not seriously involved in the business during many important years.

I wholeheartedly support his campaign for governor and have been one of his largest contributors and staunchest supporters. I resent those innuendos and untruths in your article that cast aspersions upon my motive and character. Obtaining comments regarding my attitude from people with whom I never discussed the matter is reportorial ineptness. Indicating that I said one thing and intimating that I meant another is yellow journalism at its worst.

Alex Grass
President and chairman of the board
Rite Aid Corporation
Shiremanstown, Pa.

WHILE I FULLY SUPPORT THE CAMPAIGN of Lew Lehrman for governor of New York, I must take issue with a serious misimpression created by Michael Kramer's report of an interview of me. He inquired whether Lew Lehrman had made a major contribution to the development of Rite Aid Corporation. I confirmed this and detailed some of his fine achievements. However, I am distressed by Kramer's portrayal of Alex Grass. He played the major role in initiating Rite Aid Corporation and has led the company since its inception. It was Alex Grass who established its successful program of profitable business growth, and who is the rock upon which this business has been built. Kramer quotes malicious remarks made by others. They are entirely false. Mr. Grass's unusual business ability, character, and integrity are unimpeachable. This letter must set the record straight. By my close contact with Alex, I know that he does support Lew's candidacy. Your article, on the whole, does Mr. Grass and our corporation a great disservice.

Franklin C. Brown
Senior vice-president and chief counsel
Rite Aid Corporation
Shiremanstown, Pa.

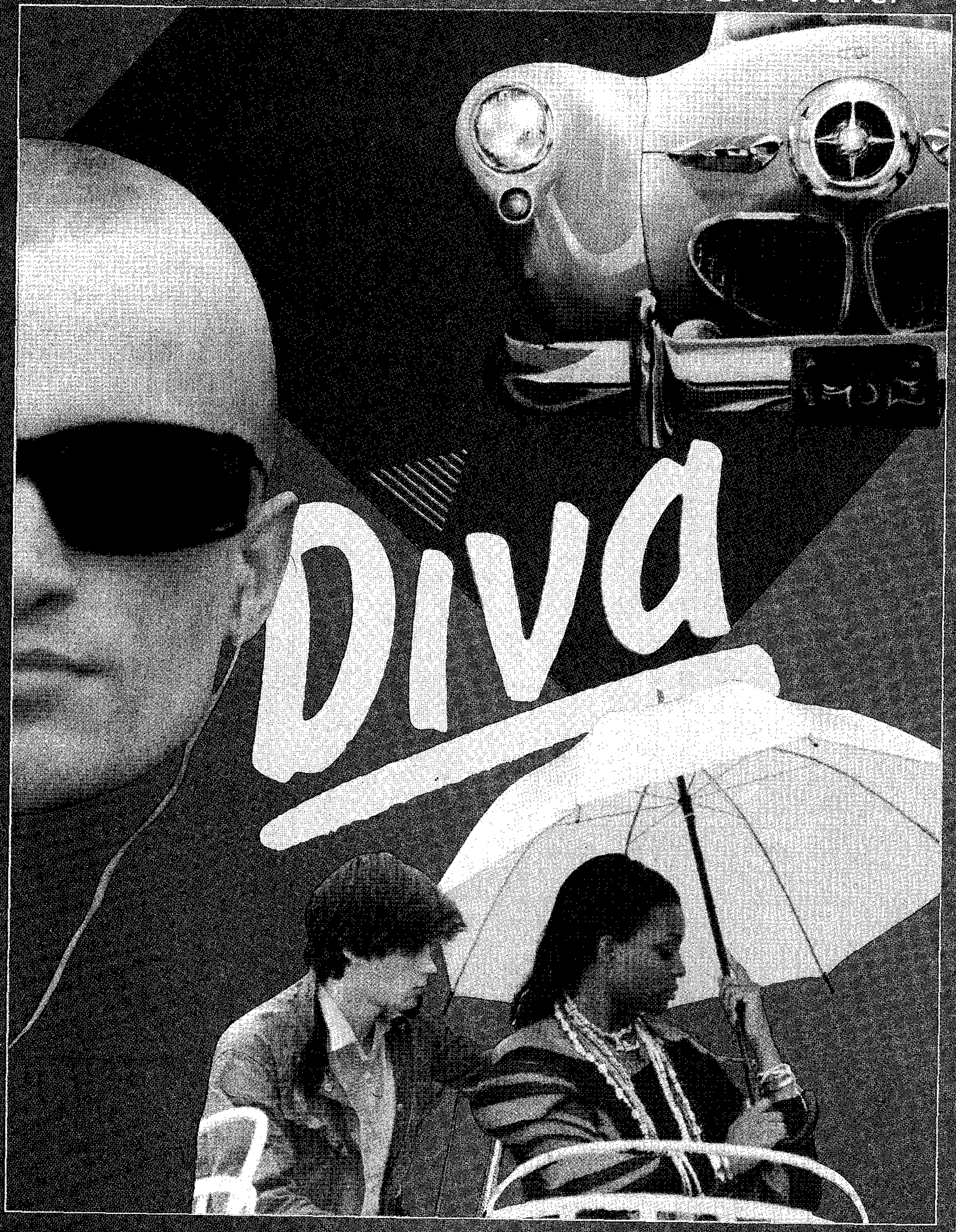
AS THE PUBLISHER OF THE LEADING trade publication *Chain Store Age* (now *Drug Store News*), I was around at the beginning, in the mid-sixties, when two proud men made the prediction that their 10-store group of health- and beauty-aid stores would grow to 1,000 within ten years. They didn't quite make it then, but Rite Aid will probably hit 1,000 units before the end of this year. There was no question in my mind then, nor is there now, who the senior partner was in fact or in deed. Alex Grass has been the one person most closely identified with Rite Aid's growth. It was his contacts that helped forge acquisitions that accelerated the company's growth.

For the many years of their association, despite family difficulties, Lew Lehrman and Alex Grass had a good, strong, and professional relationship. I have never heard Alex downgrade the Lehrman contribution to Rite Aid's growth, nor have I heard Lew take credit beyond that contribution. Lehrman's accomplishments are real enough. They don't become greater by denigrating Grass.

David Q. Mahler
Manhattan

Editor's note: New York stands by its story. ■

Here comes a new kind of French New Wave.



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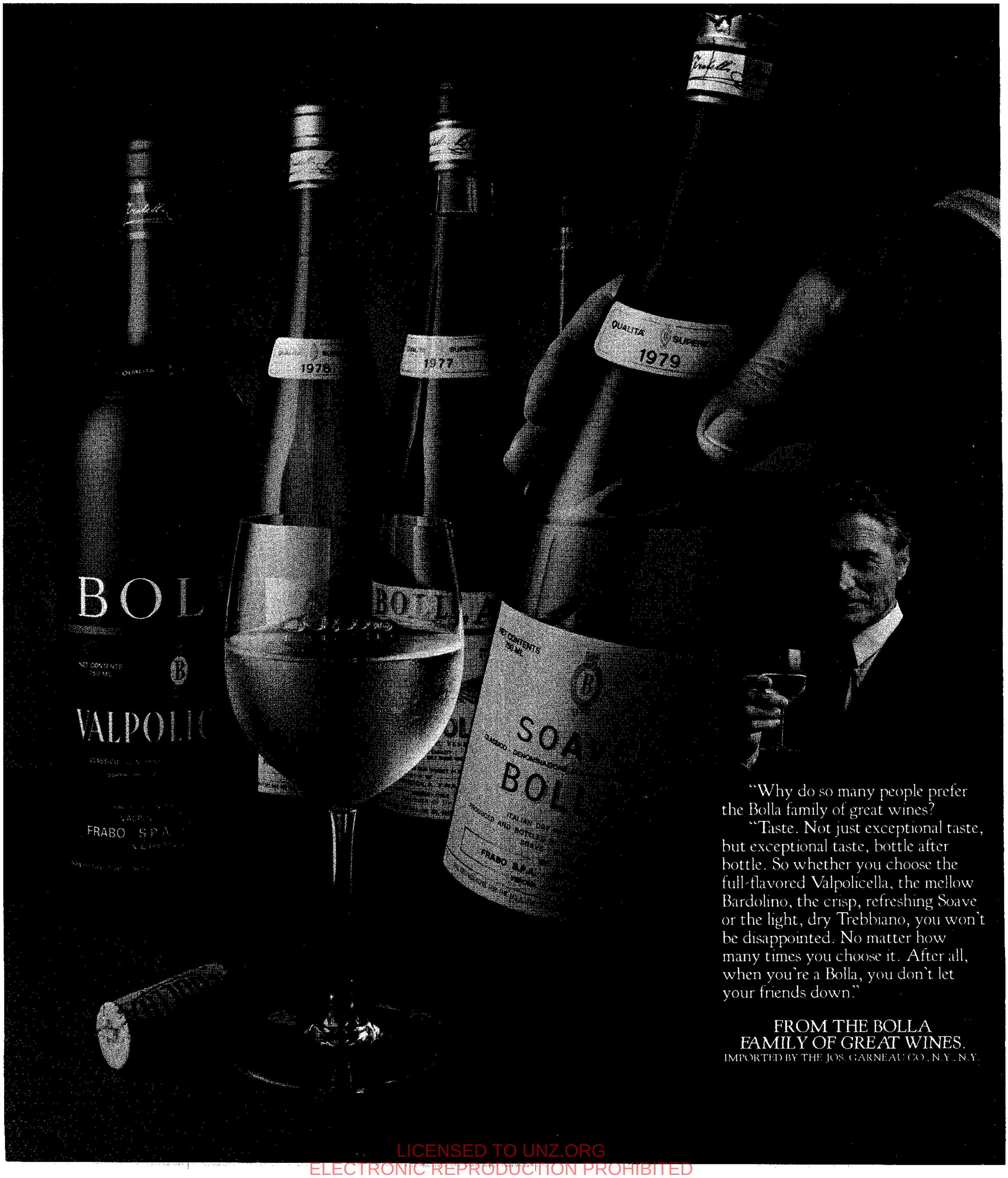
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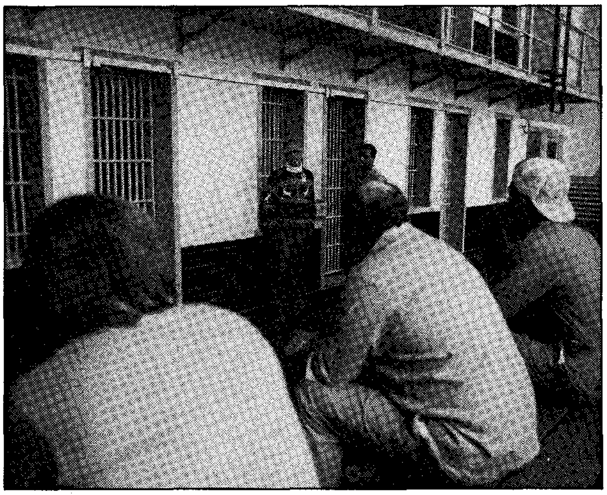
INTELLIGENCER

The Mob Makes Claus an Offer: $1,000 a Week for 'Protection'

THE MOB HAS PASSED THE WORD THAT IT WILL COST CLAUS von Bulow $1,000 a week for "protection" once he enters prison in Rhode Island, according to authorities.

Von Bulow, convicted on March 16 on two counts of attempting to murder his wife, Sunny, is due to appear in Newport for sentencing before Judge Thomas Needham on May 7. He faces from one to twenty years on each count. After sentencing, Judge Needham can continue von Bulow on bail pending his appeal or send him directly to prison. Since von Bulow is a first offender, the judge could order him committed to a particular prison program, such as work release. Otherwise, von Bulow will be given a standard 30-day evaluation by the prison staff and then be assigned to one of the five men's facilities in Rhode Island's adult correctional units in Cranston.

The choices are these: the high-security center; the maximum-security unit; the medium-security unit, where supervision is less strict and prisoners live in a dormitory rather than in cells; the minimum-custody unit, where inmates enjoy relative freedom and some privileges, and many work for a state department for a small salary; and the work-release program, where 75 inmates close to their release date work for private employers and pay the state for their room and board.



Cell life: *Could von Bulow survive in one of Rhode Island's adult correctional units?*

Could von Bulow survive in prison? John J. Moran, director of the Department of Corrections, explained that new inmates face many problems: "There is routine testing . . . verbally, subtly, maybe an outright confrontation, not only along sexual lines but for goods and money. How he will react to it, I don't know. So much depends on him." Any new inmate, said Moran, "has to contend with the factions and the pressures. The inmate culture has its own social structure."

A prisoner's status depends upon his crime. Prison authorities say the life of a police officer who is committed to jail "isn't worth a plugged nickel." But a bank robber will fare better because his crime is "thought to be classy."

"It is a bizarre world and a bizarre culture," said Commissioner Moran, especially for someone who has not been in prison before. "The initial confinement of any individual is very difficult and shocking. Some people easily drop into the scene, and some don't. Some are overwhelmed to the point of suicide. . . . Various types of power allow a person to survive—being a lawyer, having connections with others [with whom] people don't want to interfere. Knowledge is power. Intelligence is power. I suspect [von Bulow] brings many strengths with him."

Prison officials feel they will have to play von Bulow's situation by ear. His case is well known among the inmates. Both the staff and the prisoners joke about him a lot. There may be some concern about von Bulow's security, however. "There are places we can put people so nothing does happen," said a prison authority. But no one wants to anger other inmates by creating the impression that von Bulow is getting special attention. He will not be allowed, as another prison official put it, to bring in cigarettes from Denmark.

The mob is said to have strong influence in Rhode Island prisons. Will von Bulow need the kind of protection they are offering? "No prison's a good place, but if you had to do time, I know places a lot more difficult," said Moran.

Meanwhile, members of the prosecution team, the press, the public, and even Claus von Bulow's friends are wondering if he will show up for his sentencing, or instead flee the country. (Von Bulow, who is free on $500,000 bail, $50,000 of which he posted himself, has told friends in New York that he would rather go to prison in Rhode Island than return to Denmark.) Prosecution sources say that if he does flee, they couldn't care less—it would be an admission of guilt, and they wouldn't have to bother with the appeal, which will be expensive for a state that has already spent a great deal on the trial.

—Lally Weymouth

Koch Upstate: How He Got His Facts Right

ED KOCH'S IMAGE MAY BE improving upstate because of some surreptitious coaching the gubernatorial candidate received recently on a podium in Syracuse.

Standing next to that city's mayor, Lee Alexander, Koch was being grilled by reporters about his controversial *Playboy* interview.

"What's the unemployment rate in Syracuse?" one journalist challenged him.

"Nine," whispered a voice, apparently Alexander's, picked up on a tape of the exchange that has been obtained by *New York.*

"It's somewhere in the neighborhood of 9 percent. . . . By the way, is that a correct figure?" boomed Koch. "That's correct," confirmed a voice, again apparently that of Alexander, who is endorsing the mayor.

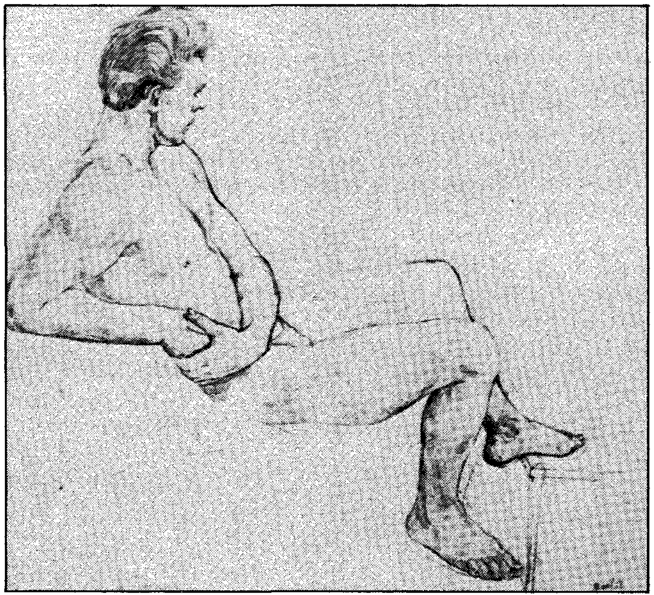
"Everyone thought Koch was well briefed. They didn't hear Alexander's whisper," said a source. Koch's campaign press spokesman said, "Nobody prompted him, to my knowledge. [The jobless rate] was in a briefing book he read on the way to Syracuse."

Whatever the case, Koch still has some homework to do about that area of the state: Besides not being a hotbed of gingham clothing, as Koch alleged in his *Playboy* interview, its leading urban center is pronounced "Seer-a-cuse." "Koch kept calling it 'Sire-a-cuse,' " said the source.

BY SHARON CHURCHER

Photographs: left, Ron Manville/Picture Group; right, Jack Spratt/Picture Group.

Sean Connery Fleshed Out



1952: *Portrait of the actor as a young model.*

SEAN CONNERY'S PAST IS BEING bared. An artist who sketched the original James Bond in the near-buff in 1952 is selling an unlimited edition of the drawing.

Connery, who was building his body for a Mr. Universe contest, made money that year by modeling—in just a posing strap—at the Edinburgh Art College, in Scotland, where Martin MacKeown was a student.

"I only recently realized it was Connery," said MacKeown, who is printing up his rendition at a publishing company he now runs in a small English village.

MacKeown is asking about $15 for the print, and says he isn't bashful about cashing in on the private Connery. "I wrote to tell him I was doing it," he explained. "I don't think he'll mind. Any public figure has to put up with a certain amount of nonsense."

Terry Dolan's Gay-Rights Problem

SOME FACTIONS OF THE NEW Right have added a new enemy to their hit list: Terry Dolan, the fund-raiser who has perhaps done more than anyone else to defeat liberals and elect conservatives to Congress.

A prominent conservative, who asked not to be identified, told *New York* that some supporters of the New Right have mulled trying to oust Dolan from his chairmanship of the National Conservative Political Action Committee (NCPAC).

Such sentiment began about a year ago, according to another source, after Dolan remarked that he didn't believe in regulating private sexual behavior. Then, to the consternation of other allies, he recently told the *Advocate* newspaper that he opposes governmental discrimination against homosexuals.

Paul Weyrich, head of the right-wing Committee for the Survival of a Free Congress, said he didn't think Dolan should step down, but added, "I told Terry that I thought he used poor judgment. [The *Advocate*] is not a pleasant magazine."

Another source suggested Dolan's critics are motivated by jealousy: "They can't get their pusses into the newsmagazines."

Dolan denied that he'd ever encountered any opposition to his leadership, dismissing such reports as "nothing more than rumors." He said he is getting a mostly favorable response to his *Advocate* comments but is sending out letters saying he "doesn't endorse the gay-rights bill."

Goldin: All in the Family?

COMPTROLLER HARRISON Goldin, who urged the city to allow the Jewish Theological Seminary to build a controversial high rise next to its turn-of-the-century Felix M. Warburg mansion, has family ties to the religious institution.

His cousin Gerson Cohen is the school's chancellor, and his brother, psychiatrist Gurston Goldin, is an unpaid affiliate of the faculty's, a source told *New York.*

Goldin didn't mention this to the Landmarks Preservation Commission in a letter in which he proposed giving the seminary the go-ahead to build an apartment house next to the mansion, whose landmark designation was awaiting approval by the Board of Estimate.

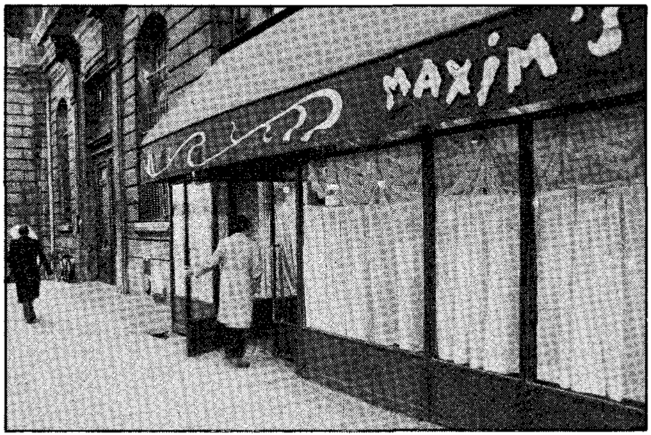
The seminary had opposed the designation, worrying that the commission might give it a tough time when it came to putting up the high rise.

Goldin said he notified the board of his relationship to the seminary's chancellor before it took up the issue, but didn't mention his brother. His spokesman added that it would have been "preposterous" to expect him to disqualify himself from the debate.

The outcome? The board upheld the mansion's landmarking after agreeing to a compromise that, while somewhat different from Goldin's proposal, could allow construction of the high rise.

Cardin Rushing Maxim's to City

PIERRE CARDIN IS TRYING TO rush the opening of a New York branch of Maxim's, his world-famous Paris restaurant—for reasons that seem to have nothing to do with food.



Maxim's: *Big Apple version may not be ripe.*

A representative of the designer told Jonathan Burrows, whose family owns two adjoining West 56th Street townhouses, that Cardin was interested in renting this property. But he had to be ready to open by December 6, to coincide with a Diana Vreeland exhibition he's sponsoring at the Metropolitan Museum of Art's Costume Institute.

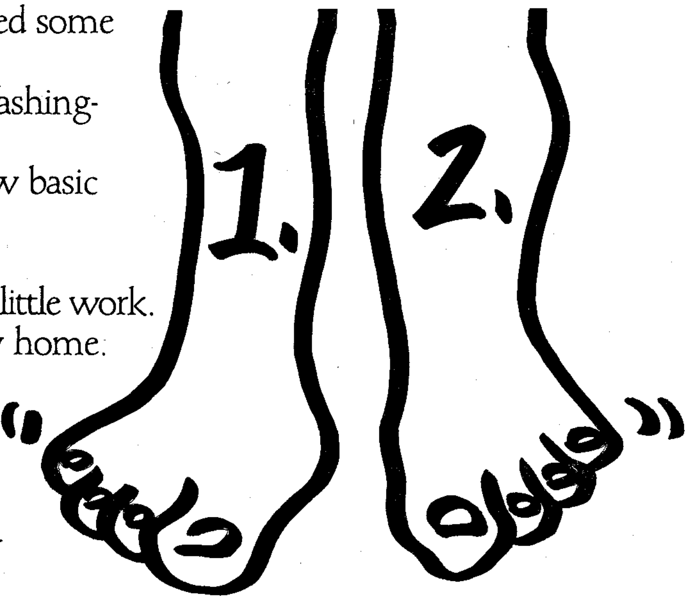
"We couldn't do it in that time, and I don't see how they can, unless they're turning Maxim's into a McDonald's," said the landlord. "It seems he doesn't care so much about where he locates his restaurant as about the date."

Monty Zullo, the former manager of Doubles who is heading Cardin's restaurant project, told *New York* that "it would be nice" to be open by December because the exhibition will feature costumes from *La Belle Epoque,* the turn-of-the-century period when Maxim's was the center of Paris's great social gatherings.

"It took a year to launch Doubles, but that was a private club," added Zullo. "You could do [Maxim's] in three months if you had to."

Photograph: Wide World.

2 good reasons to fly New York Air to Washington.



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2:00p exSA	2:30p exSA
3:00p	3:30p
4:00p exSA	4:30p exSA
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On Madison Avenue/Bernice Kanner

RIUNITE—IT SELLS SO NICE

The Imported-Wine Champ

WHAT'S THE BIGGEST-SELLING IMPORTED wine in America? Mateus? Not anymore. Yago? Try again. Blue Nun? Those days are gone. The fact is, Riunite, on or off ice, sells more wine than those three combined. Toss in number two, Cella, the third-biggest seller, Bolla, and fourth- and fifth-placed Folonari and Zonin, and Riunite—a wine virtually unknown here a dozen years ago—still outsells the pack.

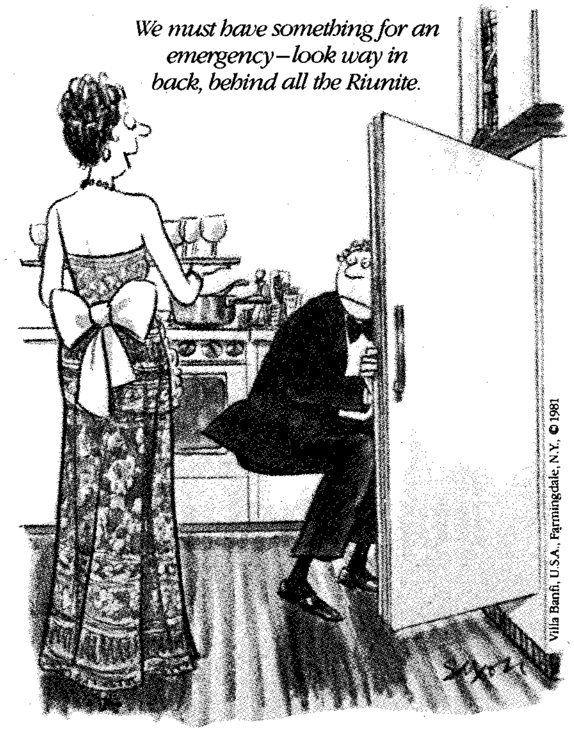
Riunite has been the best-selling import for the last six years, its Lambrusco, bianco, and rosato the leaders in the red, white, and rosé fields. Last year, Americans drank 134.4 million bottles of the stuff. More than one of every four bottles of imported wine sold here was a Riunite.

But no one has ever served it at any dinner party I've attended, and I've yet to see it ordered in a New York restaurant. In truth, I'd never tasted it before writing this article. Riunite may be on the pop-culture shelf along with Coke, the Marlboro Man, and Kleenex, but one thing it isn't is chic.

Riunite importer Villa Banfi U.S.A. once ached to make it so. "A few years back we came out with a premium Riunite," says Harry Mariani, president of Banfi, the wine-importing firm his father and uncles founded 63 years ago. "We aged it ever so slightly, put on a premium label, and put in a cork. [Regular Riunite is unvintaged and has—gasp—a screw cap.] Essentially it was the same product, and people could tell. It didn't work, so we pulled it off the market."

Purists may wince at pouring wine over ice, but that hasn't stopped Riunite from becoming the Walkman of wine. The reason? "A taste and price that appeal to the mass market," says Marvin Shanken, editor of *Impact*, the leading newsletter for the wine-and-spirits industry. Indeed, Banfi recently asked Riunite buyers *why* they were Riunite buyers. "They told us they loved the taste, the chillability, the affordability, and that it's pure and natural," says Mariani. A standard-size bottle of Riunite usually goes for under $3, a bargain.

Riunite has some of the most effective advertising in the business, says Shanken: "In the seventies, when most California vintners were off showing lush vineyards and pouring wine into glasses, Riunite was doing life-style advertising. It never tried to sell an affluent audience on a special-occasion wine. Its advertising said, in effect, here's a wine for mealtimes or after. Banfi sold it as a refreshment wine to drink at a bar, in front of the TV, in the backyard—really as a wine for all times."


We must have something for an emergency–look way in back, behind all the Riunite.
Villa Banfi, U.S.A., Farmingdale, N.Y., © 1981

Riunite on ice…that's nice. America's best-loved imported wine.
Soft and Light. Pure and Natural. Red, White and Rosé. Imported from Italy.

Let it be lowbrow: *A secret taste for the sophisticated?*

Riunite doesn't see other wines as the competition; no, it's after *all* beverages. Three years ago wine was dead last among the eight major U.S. beverage categories. Two years ago it edged out distilled spirits, and now it is the fastest-growing category.

Riunite is pitched as the anytime drink in supermarket displays and on labels that suggest trying it after golf or tennis. Only twenty states allow wine to be sold in supermarkets, but in those states, grocers sold more than half of the Riunite last year. Most of the persuading is done through advertising. In current commercials, which highbrows might find almost heretical, the wine is carted to a picnic in an ice tub and served with hot dogs, and the small-size bottles are tossed around like Frisbees. "If you didn't see the Riunite in the ads, you might think they were selling Coke or Bud," says Charlie Skoog, chairman of Hicks & Greist, Banfi's ad agency.

Riunite has more than the life-style look up its advertising sleeve. It has those wonderful Charles Saxon cartoons in its print ads. Perhaps the most memorable is the one shown at left, in which guests have unexpectedly dropped in on the typical Wasp couple. Runner-up is last year's Christmas special: Two friends have bought each other the same gift. Need you ask what?

The cartoons have scored so well in recall tests that Banfi plans to take them, or something close to them, to television. In one spot we'll see this summer, an animated Saxon husband tries to serve the Riunite, but the wine is so light it just floats away. His wife helps corner the wine, the boss approves its taste, and the glasses flutter off. At the end, so do the three Riunite bottles. That, of course, is to talk up the wine's lightness—Riunite has twenty calories an ounce and is 8.5 percent alcohol; the typical wine is 11 to 14 percent alcohol. In another animated spot, introducing the new, miniature Riunite, a standard 750-milliliter bottle begins to sing the "Riunite tastes so fine" jingle in a high-pitched female voice. A male-voiced magnum chimes in and chases "her" around. The voice-over proudly announces the arrival of little Riunite Cutie, only 6.3 ounces. The baby is wheeled on in a Lucite perambulator filled with ice.

The "Riunite on ice … so nice" line, the backbone of a highly visible advertising campaign largely credited with the brand's spectacular growth, popped into the head of John Mariani Jr., Harry's brother and Banfi's chairman, in 1977 and was put to music by the agency. Riunite's advertising before this had pictured the wine as a peacemaker. A man warms an angry woman's heart when he brings home not roses, candy, or perfume but, alas, Riunite. That advertising didn't promote any of Riunite's dis-

"You can't cast me as a beach boy."

Actor Christopher Plummer.

Christopher Plummer, currently playing a superbly reptilian Iago on Broadway, is most widely remembered for his Baron von Trapp in *The Sound of Music.* He says he'd prefer to forget. "That damn movie follows me around like an albatross."

Plummer's first love is the theater; but at the same time he is no Shakespearean ascetic, relentlessly devoted to his art. Movie roles, even those that are so-so, have their appeal, too. "One has to live, you know, and live *well.*"

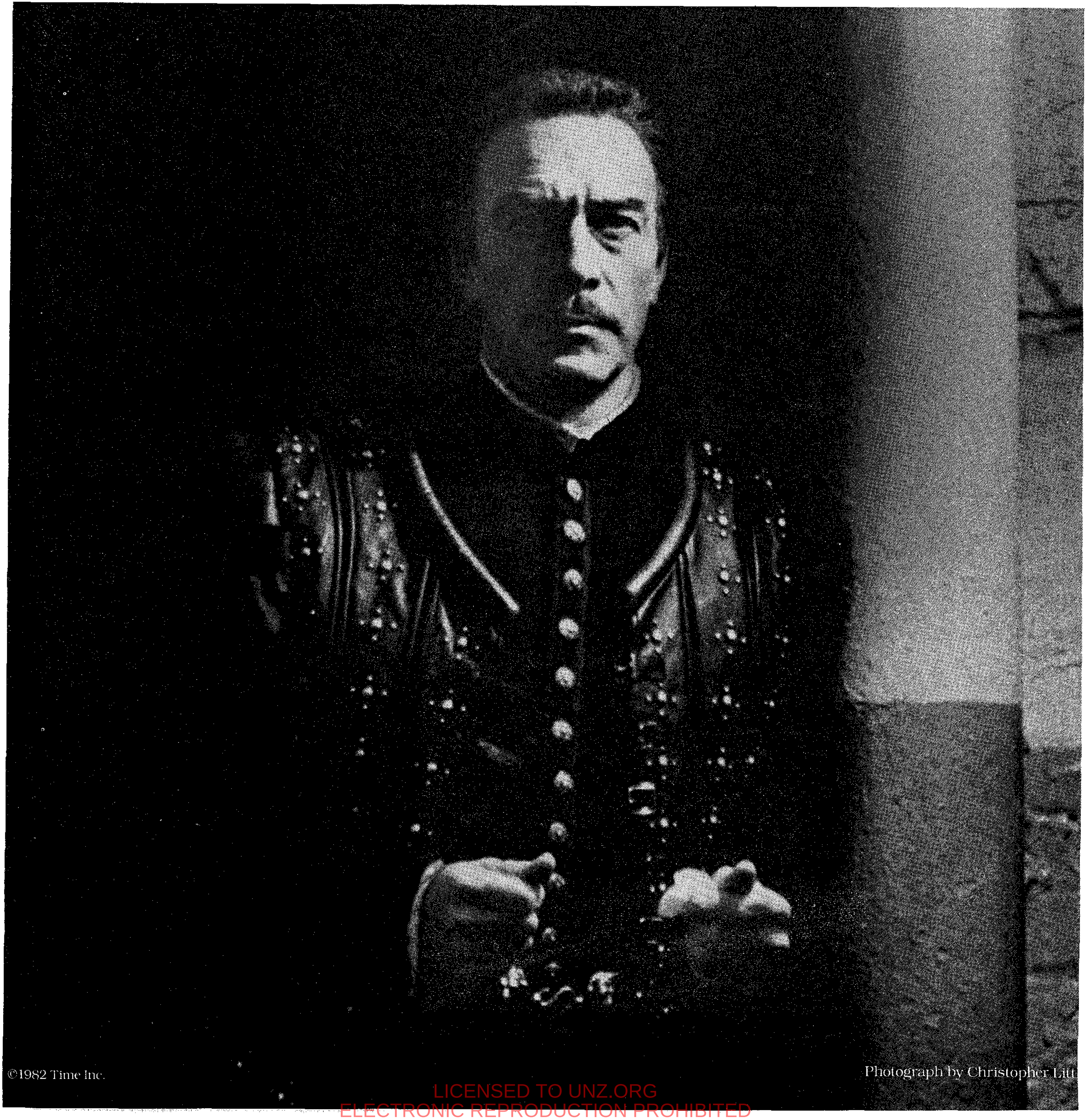
This refreshingly human view of a dedicated talent was recently revealed in People magazine. It's just one more example of People's ability to get behind the roles people play, to reveal the endlessly fascinating, endlessly surprising stories of what they're really like.

Whether it's the drama of life, or the theatrics, People's at the center of it all. No wonder each week 19 million alert, appreciative readers give People their applause.

People weekly

Journalism as intriguing as the whole human race.

Source: 1981 SMRB



©1982 Time Inc.

Photograph by Christopher Litt

tinguishing features and was scrapped along with the agency. Early "nice way to break the ice" spots were playful and romantic. In one, a beautiful woman on a gondola floats past a gallant in a Venetian restaurant. Smitten, he grabs an ice bucket loaded with Riunite and rushes after. Catching up, he murmurs, "Riunite on ice." She replies, "So nice."

Riunite became such a marketing success because it filled if not a need at least a want. There had been virtually no cold red table wines, although this country's palate, beverage experts say, is in the icebox. "Growing up, John and I loved cold drinks—iced tea, orange juice, and black-and-white sodas," recalls Harry Mariani. "We knew we wanted a light wine that was fruity and effervescent, that started out sweet and finished dry, and that was chillable." An expert pointed the brothers to the Riunite cooperative, now some 23 wineries and 11,000 independent growers in Italy. In 1967, Banfi imported the first 100 cases here.

Riunite has outpaced even the phenomenal growth of the overall wine market, which has averaged over 10 percent a year, because it reflects America's changing taste. It's in the forefront of the lightness brigade. In the fifties, potent dessert wines with, say, 20 percent alcohol were hot. Then came "pop" wines, like cold duck and Boone's Farm. By the seventies, table wines were big. White, which used to be a distant third, accounted for 54 percent of the market by 1980, while red figured for only 26 percent and rosé for 20 percent.

Banfi did the unheard of: It modified its product before bringing it here. Riunite—sometimes called the Italian Coca-Cola—was made more carbonated, sweeter, and less alcoholic when exportation began.

Riunite has come a long way—last year its sales grew 23 percent, and the year before, 36 percent—but it's still small potatoes compared with the domestic giants. In 1981, Americans imbibed 54.7 million cases of Gallo, 21-million cases of United Vintners wines—and 11.2 million of Riunite. And of the 132 gallons of commercial beverages that the average American adult drinks each year, 37 gallons are soft drinks, 24 gallons are beer, and just 2 gallons are wine. A Frenchman is good for 25 gallons of wine a year.

"Ultimately we hope this will be another Coca-Cola," says Mariani. "We want this to be in the fridge along with the beer and soft drinks and orange juice, so if a Rockefeller opens it and a guest wants some, it will be there."

He does not mention Riunite's public service to America, first hinted at by Thomas Jefferson more than a century ago. He said, "No nation is drunken where wine is cheap." ■

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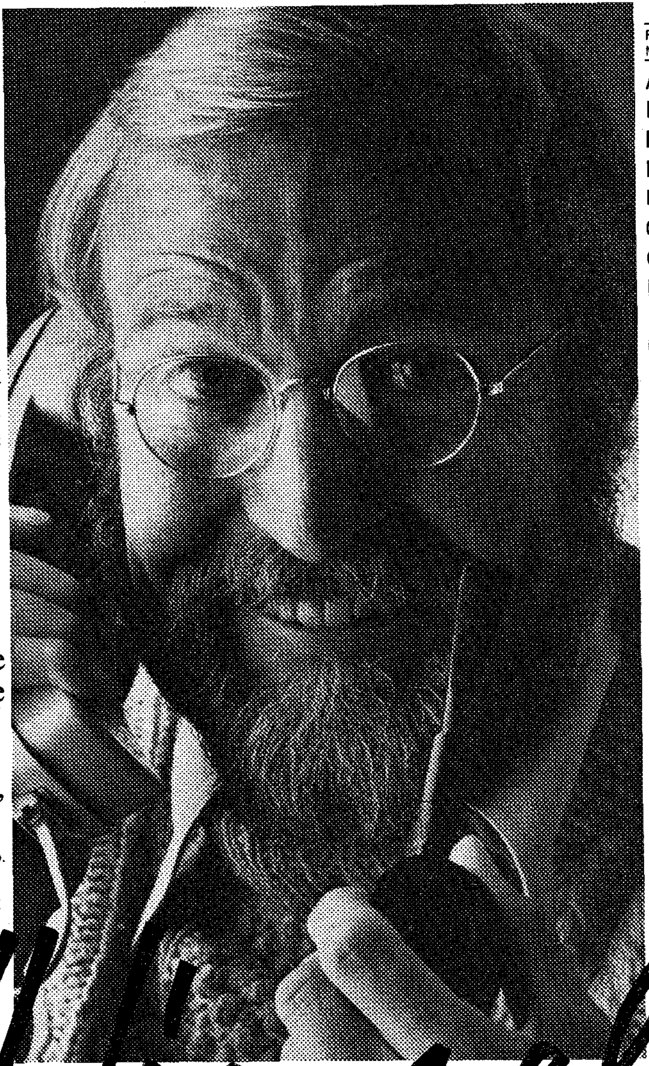

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IN AND AROUND TOWN

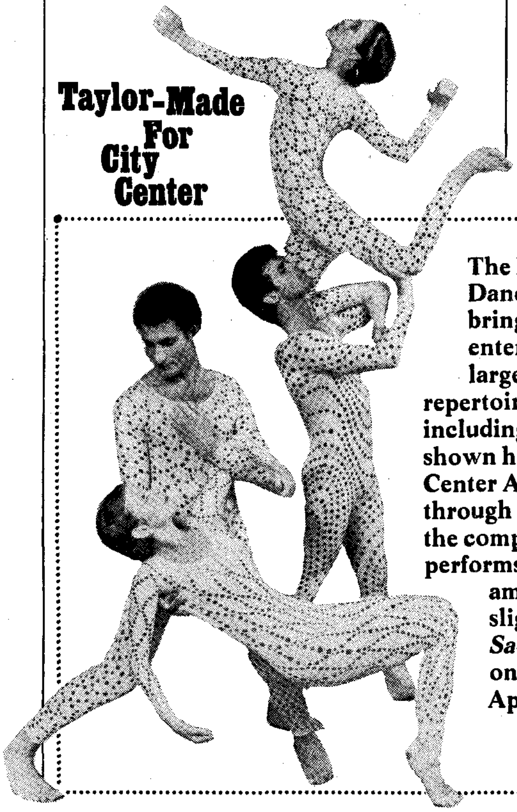
By Ruth Gilbert

April 12 through 21

S	M	T	W	T	F	S
	12	13	14	15	16	17
18	19	20	21			

Ireland: A Television History airs in thirteen parts on Channel 13 beginning April 17 at 8 P.M. Remember Mitch Miller? He makes his Carnegie Hall conducting debut with the National Orchestra of New York in an all-Gershwin program April 19 at 8 P.M. And *Wrong Is Right*, Sean Connery's new film about political double-talk and doublethink, opens April 16 at Loews Tower East.

Taylor-Made For City Center



The Paul Taylor Dance Company brings its entertaining and largely humorous repertoire—including *Profiles*, shown here—to City Center April 13 through May 2. And the company performs its most amusing piece, a slightly puzzling *Sacre du Printemps*, on Channel 13 April 12 at 8 P.M.

Simon Sings

Like her younger sister Carly, Joanna Simon sings—she's a mezzo-soprano. She joins the American Symphony Orchestra at Carnegie Hall April 18 to celebrate Leopold Stokowski's hundredth birthday with music by Prokofiev, Rachmaninoff, and Bach.

Mesmerizing Klezmer

The Klezmorim (shown relaxing with their instruments), from Berkeley, California, re-create the sounds of klezmer ensembles—old-fashioned, old-world Jewish wedding bands—as heard in New York in the twenties. They play the Public Theater April 19 at 8 P.M.

Urban Nomads

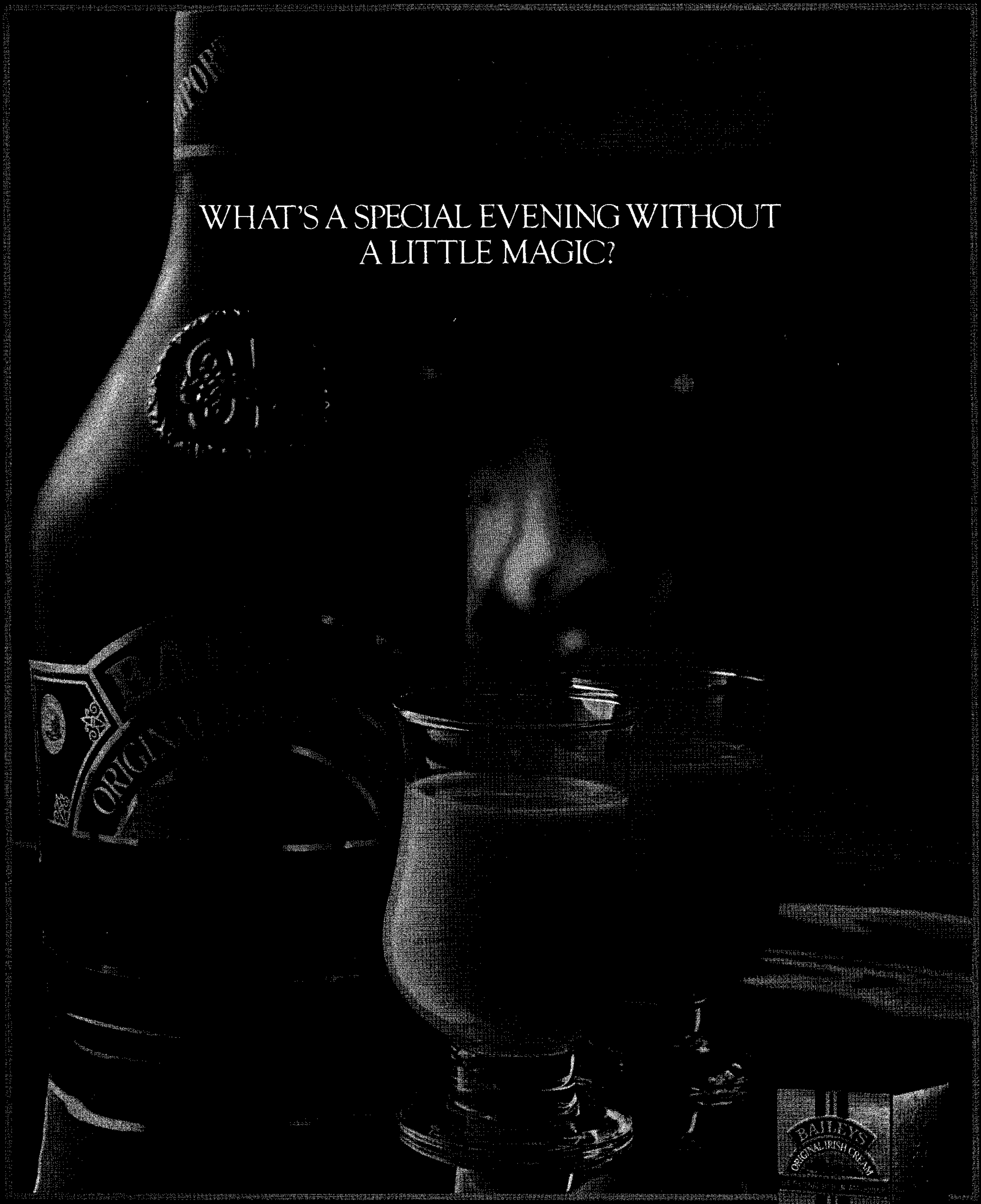
Bags is a musical fable about the people the city government calls "the unaffiliated"—the citizens of the streets. Juanita Fleming and Tiger Haynes play two of them. The book and lyrics are by Elizabeth Perry; the music is by Robert Mitchell. Now at tne Three Muses Theatre.

Much Loesser

These widely smiling people (clockwise from right), Lynne Thigpen, Robert Morse, Liz Callaway, and Leigh Beery, are engaged in saluting the classic Broadway music of Frank Loesser, in "More of Loesser," at the King Cole Room, in the St. Regis–Sheraton Hotel, through May 1.

Photographs: bottom left, Don Perdue; bottom right, Martha Swope.

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981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ORIGIN
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Baileys. A unique taste so silken, so full of character, only one word can describe it. Magic.

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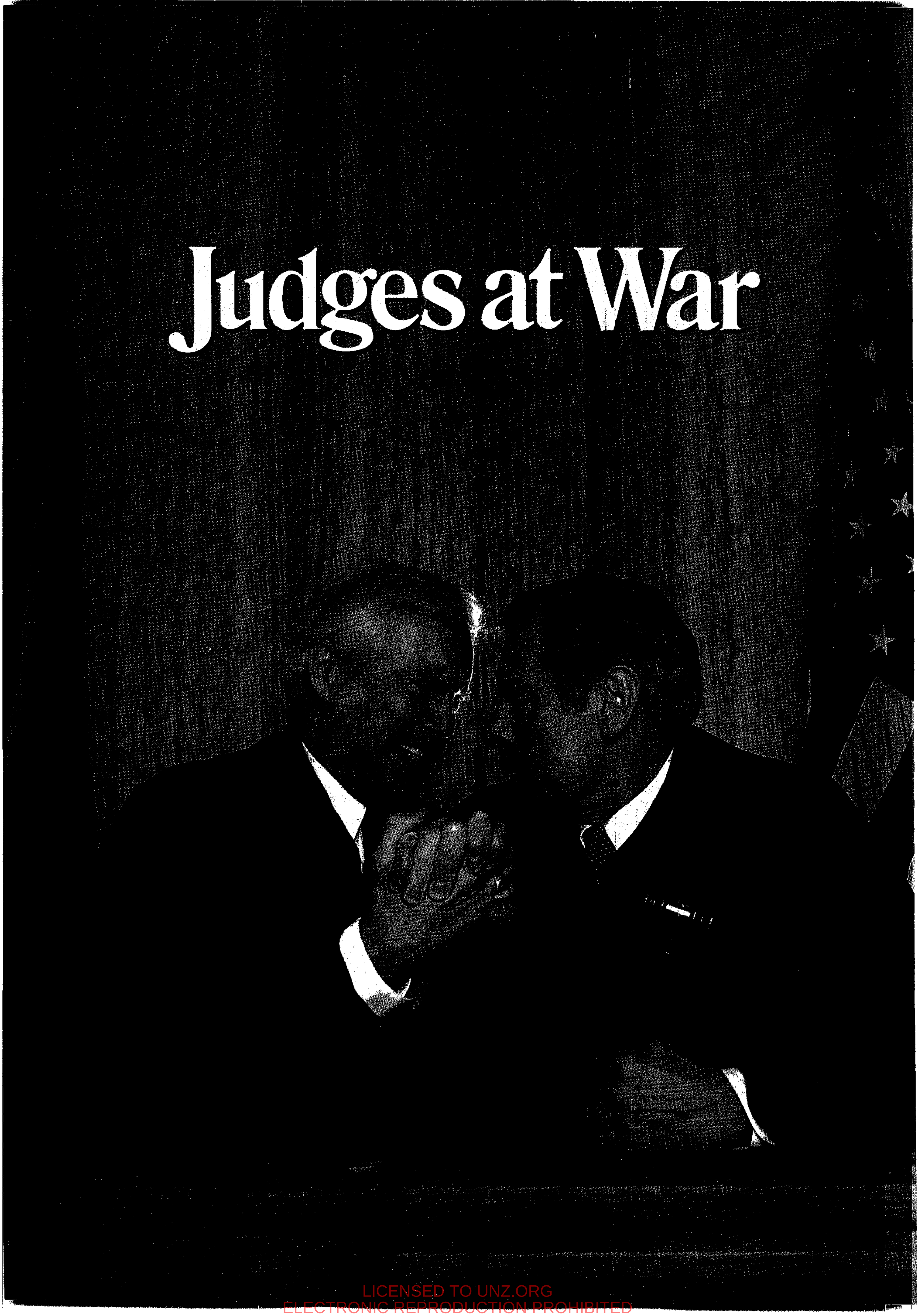
Judges at War



THE JUDGES ARE AT WAR. Judges, bar associations, law-school deans, politicians, defense attorneys, and prosecutors are caught in an unprecedented battle for control of the state's court system. As a result, desperately needed court reforms—the first step in containing the city's crime explosion—are being trampled and ignored.

The two unlikely antagonists in this brawl are the state's chief judge, Lawrence H. Cooke, 67, an avuncular, 250-pound judge's son from Monticello, and New York District Attorney Robert Morgenthau, the low-profile prosecutor who wields enormous power behind the criminal-justice scene.

On the surface, the dispute centers on a lawsuit brought by Morgenthau charging that Cooke acted "unconstitutionally" last January when he began rotating lower-court judges into supreme-court slots. In fact, the battle involves control of the nature and speed of court reform, the appointment and demotion of judges, and the administration of a $490-million-a-year bureaucracy with nearly 10,000 employees, almost 3,350 of them judges.

Both sides say they are only trying to get the best work possible out of the antique, jerry-built maze of a court system that's been clogged to virtual gridlock by the heavy traffic of crime and litigation. Cooke claims he wants to streamline the courts, to centralize control and bring some order to them. But many of the lawyers and judges who've spent years trying cases have learned the ins and outs of the system; they know how to manipulate it for their own ends, and—many of them say, quite rightly—for the ends of justice.

Besides, these courthouse veterans don't like Judge Cooke's style. He's been accused of being autocratic and overbearing, and his reign has spread so much ill will that the Commission on Judicial Conduct had to consider recently whether one judge had called another judge a "Greek f---."

Even D.A. Morgenthau, bearer of an illustrious political name and normally the most buttoned-down of men, has flashed a bit of public emotion because of the fight. His suit against Cooke had been mocked in court by the chief judge's lawyer, Paul Feigenbaum, who remarked that if anyone but Morgenthau had brought it, "they would have been laughed out of court."

The gratuitous slight so angered Morgenthau that last month, after the appeals court upheld his suit, he bought drinks all around at the bar in Forlini's Restaurant, a courthouse hangout.

The court's harsh rebuke of Cooke certainly didn't temper the D.A.'s glee. The panel not only chided Cooke for ignoring the "flat mandate of the Constitution" but went on to characterize his rotation plan as "no policy at all" and to equate his arguments with the logic of *Alice in Wonderland.*

The chief judge, of course, plans to appeal the decision, and the whole ludicrous situation will come to a head on May 4 when Cooke—the state's highest judicial figure—appears as a defendant before his own colleagues on the Court of Appeals. Meanwhile, both prosecutors and defense attorneys say there's a significant risk that a Morgenthau victory could ultimately overturn the convictions of dozens of criminals who were tried by judges appointed under Cooke's embattled plan.

NO ONE DISPUTES THAT THE court system is a mess. When Cooke took over, three years ago, civil cases languished in parts of the state for an average of five years before the plaintiff had a hearing. Backlogs in criminal court were so bad that as recently as last January over 35 percent of the city's 10,620 felony cases were still pending after six months of delays. In some courts, it took 40 to 50 court appearances to dispose of a felony case, and in one ongoing rape case, 114 appearances have been required.

The battle for control of the state's jerry-built court system has turned angry and personal. The loser in the end is the public.

Today, the problems persist, particularly in the criminal courts, which look as battered and scarred by crime as the world outside them. Graffiti, dirty toilets, poor lighting, broken furniture, and fire violations are common complaints. Once elegant courtrooms have been barbarically partitioned to accommodate the volume of traffic created in a city where more than 600,000 felonies and over a million misdemeanors are reported annually.

(For those who napped through civics: The city's court ladder starts with the criminal and civil courts, which hear misdemeanors—the minor crimes—and civil cases under $10,000. Next come the supreme courts, where felonies—serious crimes—and civil matters over $10,000 are heard. Then comes the Appellate Division, where appeals from the lower courts are first heard, and on the top rung is the Court of Appeals, which hears appeals from the Appellate Division.)

Last year, in the city's supreme courts, 22,796 felony indictments were returned. In the criminal courts, 173,288 defendants were arraigned on misdemeanor charges such as purse snatching, shoplifting, and burglary. Processing the felony defendants required 331,580 courtroom appearances; handling the misdemeanors took 673,685.

Courtrooms where justice was once dispensed are crammed with filing cabinets to deal with the blizzard of paper created by the myriad motions, affidavits, bail requests, Probation Department reports, and trial transcripts. Beautiful oak and walnut paneling has been punctured and gouged to install hundreds of wall phones and speakers to help track the flood of defendants pouring through the courts.

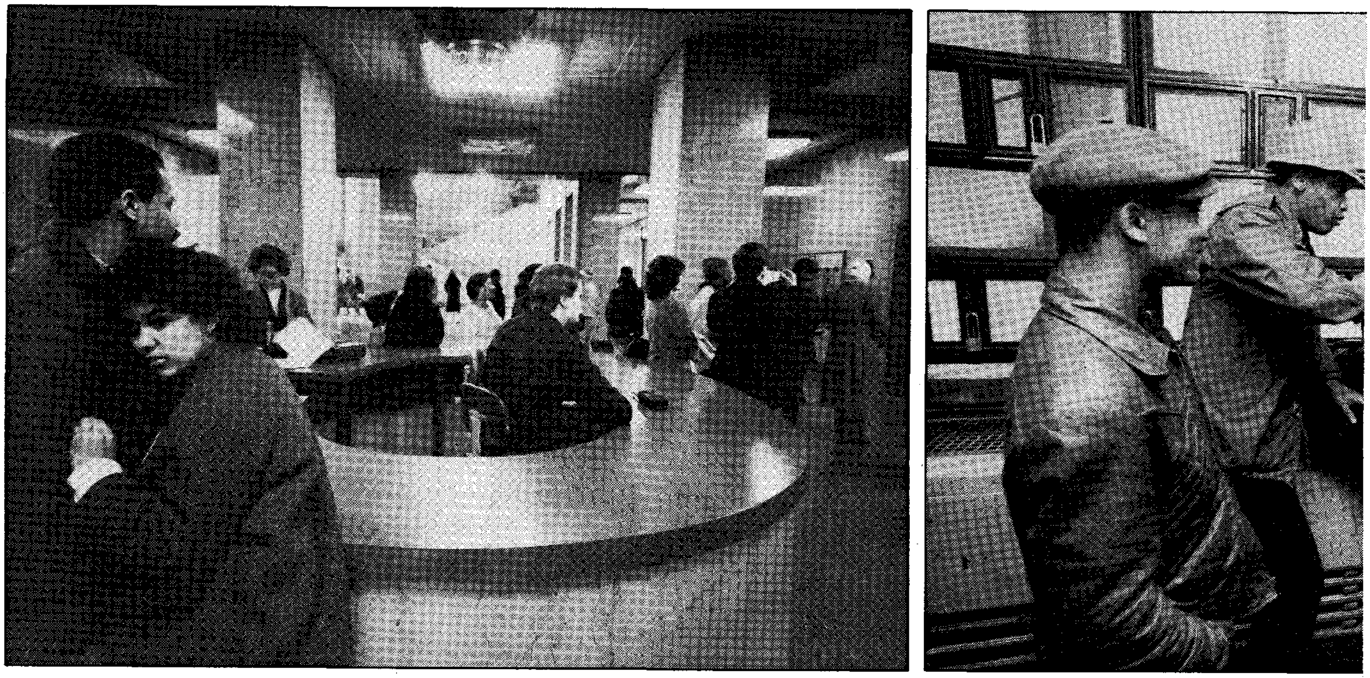
The sense of futility and failure is so pervasive that someone wandering from courtroom to courtroom would come away with the impression that almost no one actually goes to jail. Every day, hundreds of criminals who have beaten their wives, stolen cars, mugged strangers, mauled subway riders, and burglarized apartments walk out of court after pleading guilty to lesser charges and accepting probation instead of jail.

In short, the courts are so swamped by the numbers that, no matter what comes of the Morgenthau-Cooke suit, there will be very little relief in the trenches. Over the years, the system has been patched together and rigged to oblige the strongest political influences; it can't be inconvenienced to accommodate defendants, complainants, or jurors. With numbers supplanting the law, the accused and the accusers are treated with equal contempt. "Outsiders" are all looked upon as burdensome by courthouse personnel.

Trial delays not only clutter up the court calendars but also add to the overcrowding of city jails. Currently, there are nearly 1,600 people in those jails who've been waiting six months or more for their trials, according to Edward Hershey, of the Department of Correction. Some 339 people sitting on Rikers Island have been waiting for more than a year.

Court officials report that many of these delays are caused by the defendants and their lawyers, who hope that prosecution witnesses will give up or disappear and that damaging evidence will grow stale. "Defendants are in no rush for speedy trials," says Justice Jawn Sandifer. "The average defendant does not want a speedy trial, unless he feels

Photograph by Larry Williams.



And justice for all: *In the maze of Manhattan's Criminal Court building, at 100 Centre Street, information is a valuable commodity, wh*

he is going to be acquitted and walk out the door."

In addition, the lawyers who get assigned to represent indigent defendants—the so-called 18-B Panel lawyers—have to carry extremely heavy case loads in order to make a living. Last year, for instance, 18-B lawyers (known to their clients as "pelican" lawyers because they are appointed by the Appellate Division) handled 30,531 felony cases. Under such case loads, many of these defense attorneys spend most of their days running from courtroom to courtroom, seeking one adjournment after another because they are already due for trial in another courtroom, where, inevitably, they are late in arriving.

WHEN GOVERNOR CAREY appointed Cooke chief judge of the Court of Appeals, a post that makes him top administrator of the court system, hardly anyone suspected what was to come. Cooke had been a town attorney in such Andy Hardy exurbs as Neversink and Forestburgh before being elected a county judge and later, in 1961, a supreme-court judge. Governor Rockefeller named him to the Appellate Division in 1968, and in 1974 Cooke was elected to the Court of Appeals.

But if Cooke had plans to tinker gently with the system, they were quickly changed. He says he found a decentralized hodgepodge—a Balkanized system made up of the four fiercely independent judicial departments, run by their four presiding justices. These so-called P.J.'s exercised almost absolute administrative and judicial power. Though most of their decrees received the rubber stamp of a statewide court administrator, in reality the P.J.'s ran their own courts, promoted and demoted employees, assigned judges, and generally set their own policy.

Cooke promptly concluded that the diffusion of authority created the chaos. The P.J.'s—and many other judges, prosecutors, and legal-aid officials who work in the system—saw it differently. According to them, the problem was and is the lack of money and manpower to keep up with the daily deluge of cases.

Cooke remained skeptical, and late last summer an incident occurred that, probably more than any other, focused his exasperation. He had driven four hours from Albany for a meeting on the local felony backlog with court administrators in Jamaica, Queens. When he got there, he found the courthouse practically deserted.

It was the Friday before the Labor Day weekend, a hot afternoon, and Judge Cooke arrived with his aide, Judy Harlan. He was taking his jacket out of the trunk of his car (license plate: COURT OF APPEALS 1) when he overheard two attorneys grousing that the court had closed early.

At first Cooke was certain the men were mistaken. But after walking through the five-story building, he found only four judges, and only two of them were trying cases.

On the second floor, Judge Cooke was stopped by a court officer who gruffly asked to know his business. The guard was further annoyed after he ordered Miss Harlan to walk through the metal detector and the alarm went off.

"Are you a lawyer?" the guard asked Cooke.

"Yes, I am," the chief judge said.

At that moment, Assemblyman David Cohen happened to turn the corner and recognized Cooke.

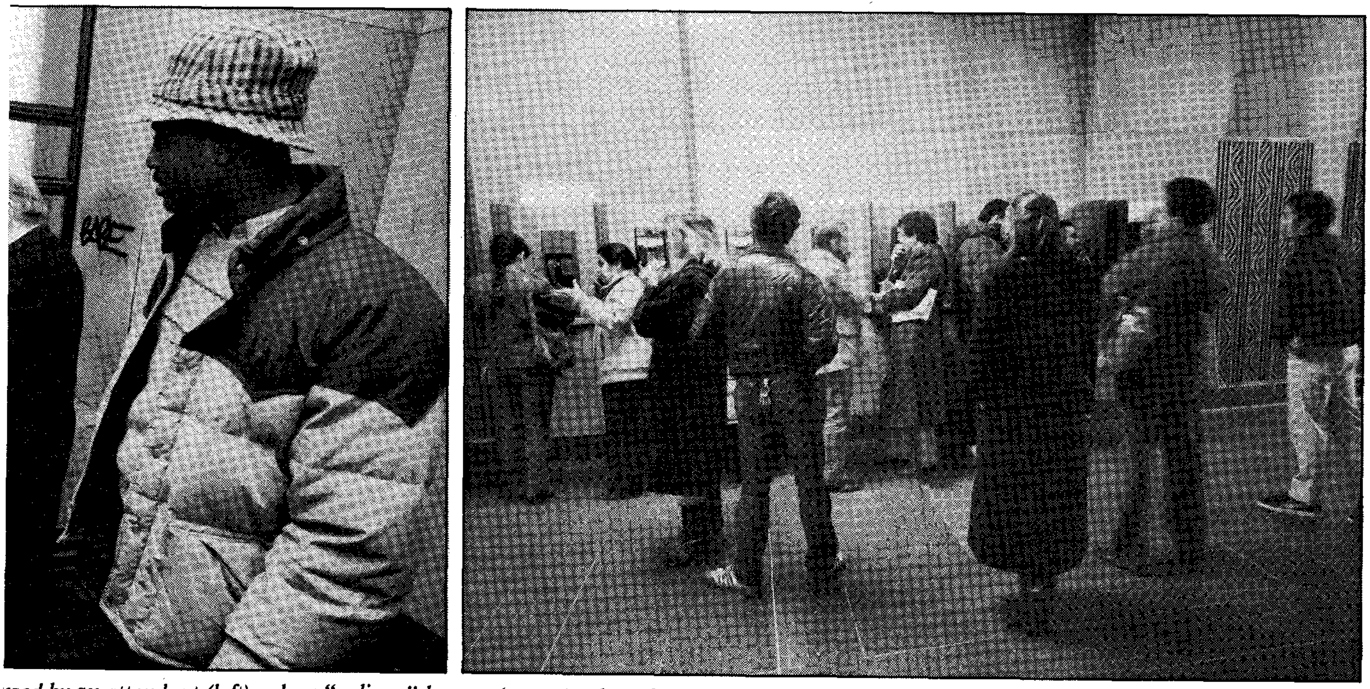
"It was incredible," Judy Harlan now recalls. "The word soon spread that the chief judge was in the building, and suddenly people came out of nowhere. The court administrator's legal assistant came running out offering us coffee and cookies if we would come back and wait for his boss.

"He said the administrator had been called away because of a robbery or something in the Long Island City court," Harlan continues. "Two judges came into the administrator's office and began chatting up the chief and trotting out their grandchildren's pictures while the assistant kept dialing all around town trying to find his missing boss. In about a half-hour, Cooke had had enough, and he got up, said good-bye, and walked out of the office. It was very frosty in there."

Before leaving the building, Harlan recalls, Cooke decided to check the jury room. There, in a cramped, bilious-green space, he found between 40 and 50 sweltering prospective jurors, waiting to be called for cases that couldn't possibly be heard, because the judges were all gone. Somehow, no one had bothered to tell them they were free to go home.

When questioned about the incident, Queens court officials, who insist upon not being identified, describe a slightly different scene. First, they say that Cooke's appointment in Queens had been tentative and that a mix-up had occurred when Cooke's own law secretary said the chief would spend the day in Albany. Second, they claim it's impossible to keep a court going full tilt on the Friday afternoon of a Labor Day

Photographed by Joe McNally/Camera 5.



sed by an attendant (left) or by a "pelican" lawyer (center), who takes cases on assignment. The lines at the phone booths rarely let up.

weekend. Lawyers, correction officers, witnesses, policemen, even judges want to get away early, and calendars are invariably doubled up earlier in the week to make up for the slide.

Third, one court official claims Judy Harlan was partly to blame for Cooke's irritation. "She seemed annoyed at what had happened, and she kept nudging her annoyance at him. I'd say she nagged him into getting as angry as he was, and not two minutes after she convinced him to leave, the administrator came running into the office looking for the chief judge," this source says.

BY THE TIME OF THE QUEENS incident, Cooke had already started to pull in the reins. Initially, he was cheered by the editorial writers and even parts of the legal establishment for some of his early reforms. He shortened judges' vacation time from six or seven weeks to four and abolished the exclusive Sheriff's Jury, which allowed the rich and powerful to avoid jury duty.

But when Cooke began slicing away at the judges' independence, dictating where they held court and when and under what circumstances they could adjourn certain cases, the battle began.

Judges, prosecutors, and bar associations opened fire on the chief judge and on his various schemes to improve court efficiency.

Some of the criticism has a definite myopic quality—the New Yorker's apparent dismay that an upstate jurist could presume to solve city problems. "He lives in a wonderland," says one ten-year supreme-court veteran from Manhattan. "Judges do not control the system. Before a trial can start, a dozen totally independent entities have to fall in place. The corrections people have to bring the defendant. Cops, witnesses, complainants, defense attorneys, probation reports, even the court papers have to somehow materialize all on the same day, in the same courtroom, in the same borough.

One angry justice sent pictures of the Heimlich maneuver to his colleagues. He said he'd heard they were choking on the chief judge's orders.

"He's being misguided if he thinks he can end the problem by cracking down on judges," this judge continues. "He doesn't know it, but getting a case to trial in New York today is like hitting a trifecta."

Other critics fault the advice Cooke receives. "I see a disturbing trend today for the judiciary to be operated and directed by non-judicial personnel, by efficiency experts and technocrats who have no legal training or experience, but, worse, who have little sense of the rich traditions of our law," says Judge E. Leo Milonas. He was removed by Cooke as the city's deputy chief administrative judge in January and kicked upstairs to the Appellate Division.

The anti-Cooke faction describes the chief judge as almost Nixonian in his reliance, under fire, on a few trusted aides. Cooke's closest advisers include his executive assistant, Judy Harlan, a former district leader in the Bolivar-Douglass Reform Democratic Club, on the Lower East Side, who managed two of Cooke's campaigns for the bench. Harlan, who is not a lawyer, earns $47,621 a year and is almost always at Cooke's side during key meetings. Paul Feigenbaum, chief counsel to the Office of Court Administration, has been with Cooke since serving as his law secretary in 1972. He makes $65,000 a year. And S. Michael Nadel, who earns $69,657 a year as deputy chief administrator for management support, is the son of a State Supreme Court justice and a former assistant counsel to Governor Carey. (Cooke himself makes $72,292.)

Cooke claims to be confounded by the criticism that he's closed off to advice. He and his staff insist that he is probably more accessible than any chief judge the state has ever had. He travels up and down the state arguing his case for a centralized court system and almost always opens himself up to question-and-answer sessions afterward. Though imposing in size, Cooke has an approachable, neighborly manner. Before and after speeches, there is a ready smile and an outstretched hand. Banter comes easily to someone who has spent 40 years as an active volunteer fireman in Sullivan County.

And yet, for all his affability, Cooke does not waver easily. During a recent interview, one of his aides tried to correct him about a minor matter (the aide was right), but Cooke's determination and iron certainty completely overwhelmed the embarrassed assistant.

Cooke and his staff maintain that he got tough only after his early requests for cooperation from the judges were ignored. "The courts were dragging their feet," claims a researcher on the staff. "At first they were either ignoring his orders completely or doctoring the books whenever he or his staff showed up. On one occasion, I remember we were shown a court calendar in which every case that had been adjourned too many times had been marked with a star so that the judge would know he could not adjourn it again.

"When we turned the calendar back a couple of days, however, we noticed that there were no stars," the researcher continues. "The stars had been hastily applied for our arrival."

THE REAL TROUBLE STARTED when Cooke unveiled his plan for rotating judges onto the supreme court. For a decade, lower-court judges have been sent to that higher court as another patchwork effort to help the system cope. The number of elected supreme-court judges in New York City has been fixed at 114 since 1962—far too few, but the State Legislature and the various governors have never been able to agree on creating new positions. Politics always gets in the way.

To make up for the shortage, 97 judges from the city's criminal and civil courts are appointed to sit temporarily on the supreme court. In court circles, these appointed judges are known, with uncharacteristic panache, as "acting supremes." For the last decade, they've been anointed (and sometimes exiled back to the lower courts) by the deputy chief administrative judge of the city, who acts after the appropriate canoodling by prosecutors, defense lawyers, and other judges. The appointment is a plum for any judge. The position is more prestigious, the cases are more interesting, and the acting supreme earns a salary of $65,163 a year, a nice raise over the $57,299 paid in the lower courts.

But the appointment process is obviously vulnerable to abuses. Judgeships, after all, are the ultimate prize of the political clubhouse. Whether elected or appointed, almost every judge ascends (a favorite word in judicial circles) to the bench because of the backing of key political supporters—district leaders, county leaders, mayors, and the like. Men and women toil hard in the clubhouses in the hope of finding a niche for themselves among the city's 461 judgeships. It's easy to assume that once these people have ascended they will have some significant I.O.U.'s.

Cooke says the system for picking 'acting supremes' smacks of the old-boy network. His critics say it's designed to ensure selection of the best.

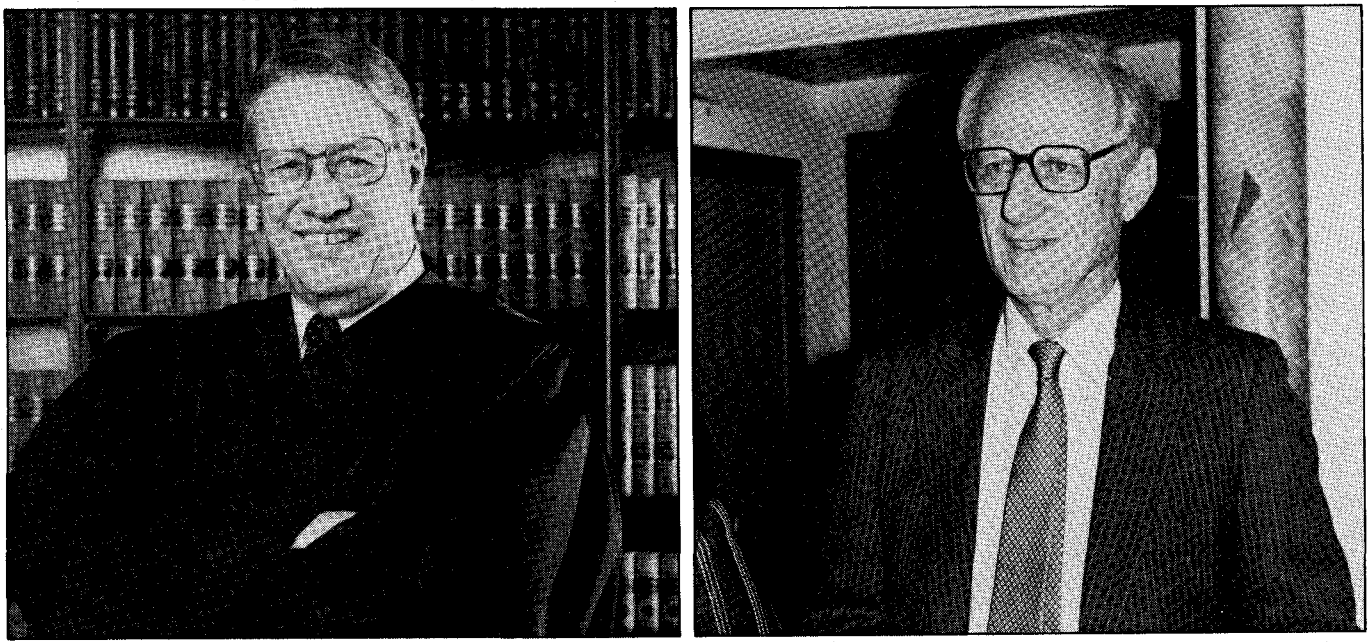
Elected judges are insulated somewhat from these pressures by their long terms of office. Elected supremes, for example, serve for fourteen years. Appointed judges, who serve at the pleasure of a court administrator—like the acting supremes—are obviously more beholden to their supporters, at least in appearance.

Cooke claims that shortly after he took over as chief judge he began hearing complaints from judges about the way in which politics in and out of the courts was playing a role in the appointment of acting supremes. He said a judge complained in one letter to him that the city's chief administrator (Judge Milonas at the time) had publicly boasted to a meeting of civil-court judges that "as fast as I can put you up, I can put you down."

That kind of talk, Cooke says icily, undermines one's confidence in the official posture that the court system is an impartial meritocracy.

The appointment system, however, does have some strong advocates among the judges and others familiar with the workings of the courts. They argue that the administrators who pick the judges are able to select the best and hardest workers on the bench—and keep the pressure on them to stay that way. In Manhattan, they point out, the six busiest courts (which are all in the Calendar Part, where scheduling is handled and pleas are taken) are run by acting supremes because elected judges don't want to work that hard and can't be forced to.

STILL, COOKE SAW VESTIGES OF an old-boy network in the appointment system, and he worried that prosecutors like Morgenthau had too much influence. Last January, he launched his rotation plan as a substitute. It makes every civil- and criminal-court judge who can pass a screening panel eligible to sit on the supreme court for a term of about two years before rotating back to



Squaring off: *Chief Judge Lawrence H. Cooke, left, has ended up a defendant in his own court, sued by New York D.A. Robert Morgenthau.*

Photograph, bottom right: Fred McDarrah.

Judge's hours: *Cooke's workday routinely starts at 5 a.m., with the cleaning lady, and sometimes stretches well into the evening.*

the lower court. The appointments are to be made strictly on a seniority basis, and those current acting supremes who have been sitting the longest are to be sent back down.

New York City's judges reacted with less than judicial restraint. Tempers grew short, old friends stopped speaking, judges threatened to quit, and judicial laundry, traditionally washed in deepest privacy, was aired in public.

James Leff, an elected supreme-court justice, became annoyed at what he saw as administrative meddling and sent photocopies of the Heimlich maneuver to his fellow jurists. He'd heard reports, he said, that his colleagues were choking on Cooke's orders.

The Leff situation grew so unpleasant that the imbroglio wound up in a hearing before the Commission on Judicial Conduct, where, according to a fact-finding report, the following testimony was given:

"Justice [E. Leo] Milonas testified under oath that Justice Sandifer reported to him that Justice Leff had called him a 'Greek f---.'

"Justice Sandifer testified that he never reported to Justice Milonas that Justice Leff had called Justice Milonas a 'Greek f---.'

"Justice Leff testified that he never said Justice Milonas was a 'Greek f---.' "

In a recent speech before the City Club of New York, Judge Cooke struck back. He characterized his critics as "misguided" and "selfish." After his prepared talk, he went on to accuse the city's two senior judges of undermining his efforts at court reform and challenging his authority. The two judges, Francis T. Murphy Jr., presiding justice of the Appellate Division, First Department, and Milton Mollen, presiding justice of the Appellate Division, Second Department, quickly responded. They accused Cooke of operating by fiat, refusing to consult with presiding justices, when required by state law to do so, and involving bureaucrats in matters of law.

The presidents of the Nassau and Suffolk County Bar Associations said Cooke's criticism of Murphy and Mollen was not only "totally unwarranted" but an "attempt to intimidate his subordinates and create a 'Big Brother' atmosphere within the court system."

SO FAR, DESPITE ALL THE FIREworks, the only one to score a clear (if perhaps temporary) victory is Morgenthau. His suit claims that Cooke imposed the new rotation plan without conferring with the Administrative Board, which is made up of Cooke, the four P.J.'s (including Mollen and Murphy), and the seven-member Court of Appeals, where Cooke will soon appear as a defendant arguing in behalf of his plan.

Morgenthau says that Cooke is wrong to think politics is behind the supreme-court appointments. Some of the best acting supremes, according to Morgenthau, have held the job for at least a decade and have simply never had the political support to get elected when a judgeship becomes vacant.

In addition, Morgenthau faults the "blind" rotation plan for not taking into account the caliber of the judges that will be moved onto and off the supreme court.

Among the first judges to be notified that they would be returning to the criminal court were Irving Lang, Harold Rothwax, and George Roberts. Each has been an acting supreme for about ten years, and each is widely accepted to be among the best jurists in the city. Judge Cooke's plan to replace these men with inexperienced judges would "severely disrupt the foundation of the criminal-court system, which is already laboring under enormous pressure," Morgenthau claims.

With the sides still bitterly divided and the remarkable hearing before the Court of Appeals coming up in May, some observers worry that putting the pieces of the state court system back together again might be impossible—no matter who finally wins.

Worse, the battle may have a sorry echo, yet to be heard. At present, prisoners and defense attorneys are waiting to see if Morgenthau wins his suit. If he does, it is believed, the authority of the 24 acting supreme-court judges appointed by Cooke last January could be invalidated, throwing into question all their decisions and sentences.

If so, defendants will appeal their convictions based on the fact that the judges were sitting improperly. It's not unthinkable that within the next two years the first prisoner sentenced by a disqualified acting supreme will walk out of jail.

The New Queen of th

Mary Boone's champagne-under-pressure techniq

TACKING PAST EACH OTHER IN OPPOSING FLOTILLAS, like eccentric sailboats, the huge canvases crossed West Broadway. Leo Castelli passed them by with barely a glance. "Julian!" he crooned to a young man in a worn leather jacket. "Mary!"

Leo Castelli, who is in his middle seventies and the world's most influential dealer in contemporary art, gave Julian Schnabel, the artist, a magisterial peck on the cheek before transferring his attention to Mary, who is the art dealer Mary Boone. It was into her gallery that the Schnabels were now being carried, and it is Mary Boone and Leo Castelli who are credited with the "Schnabel Phenomenon," the giddiest and most contentious ascent in the art world since the Aquarian days of pop.

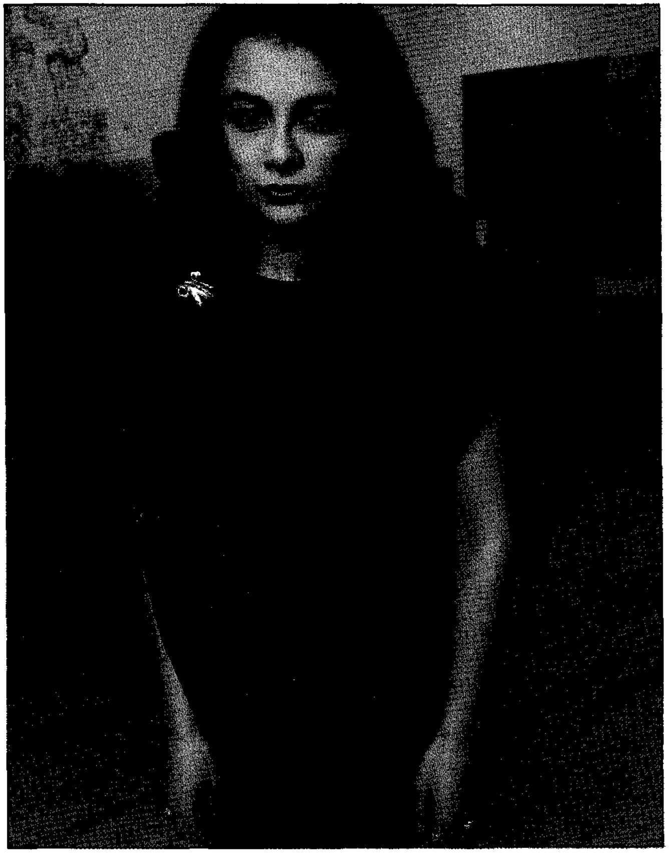
"You're so pretty," Castelli told Boone with the silvery charm of a papal nuncio or the owner of a very fancy restaurant. "*You're* pretty," Boone countered as Castelli inclined toward her, bussed her on the cheek, and returned to upright.

Yes indeed. Mary Boone did look eye-catching (even for such a high-gloss neighborhood as SoHo has become), with her olive skin, small frame, the intense darkness of her eyes and hair, all immaculately set off by a cream cashmere dress, a scarf of the same material the color of poached salmon—"I got it in Basel, at Armani, but it's a Versace"—and a pair of pale, scaly shoes from Susan Bennis Warren Edwards. "I have between 100 and 200 pairs of shoes," Boone said. "I'm compulsive about shoes and pens and cigarette lighters."

And what is this pair of shoes made from?

"Cobra."

An effect has been achieved here, and it is no accident. Mary Boone strikes one as a person who scorns the accidental effect. It's a style that suggests acute self-awareness and an unguilty pleasure in success. It seems quite the proper style for an art world that, after a dozy decade, has at last come to noisy, aggressive, and controversial life.



Pioneer dealer: *Boone in her gallery at 417 West Broadway.*

With Leo Castelli and Mary Boone at the leading edge. "It would be nice to say that it's been meteoric," Boone told me later at the Wine Bar, "but it isn't true. I'm 30 years old. I've been in this business ten years. I'd say that I'm a plodder.

"Not a *plotter.* A plodder."

She gave a yelp of amusement, a sort of throaty gurgle, and ordered her customary drink: champagne.

Well, it's nice. The art world hasn't provided much by way of champagne landscapes in recent years. A few of the name artists of the fifties and sixties, such as Robert Indiana and Larry Poons, found their stars waning, while the rest, such as Rauschenberg, Stella, and Jasper Johns, settled into the sort of museum status that put their work out of the reach of most collectors. Many of the brighter, younger artists were working in such modes as minimalist art, conceptual art, earth art, and so forth, in which there was a deliberate attempt to destroy the art object as a "commodity." The work was, simply, too theoretical or too huge to be very marketable. (One austere example was the *Closed Gallery* piece, by Robert Barry. This consisted of cards from galleries in Amsterdam, Turin, and Los Angeles that stated, "During the exhibition the gallery will be closed.")

But the artists got by. Christo funded his enormous works, such as the $2-million, 24.5-mile *Running Fence,* entirely by the sale of drawings, collages, and other spinoffs. Some attracted patrons: Walter De Maria and Donald Judd were given contracts by the De Menil-supported Dia Art Foundation. Some were funded by Iran, under the late shah. But generally things flagged. The artists wanted to create uncollectible work and successfully created uncollectors. "Conceptual art was never big in this country," says Paula Cooper, who opened her SoHo gallery in 1968. "Americans don't much like dealing with ideas."

The rigor soon spawned countercurrents—photo-realism, for instance. Characteristic photo-realist canvases would bring off something showy—a drugstore neon sign reflected in a chrome hubcap, or the pink-satin-covered derrière of a centerfold—but the movement was widely derided as an art dealers' invention and seems to have found real favor only with the French, whose view of the American way of life it confirmed (I remember Daniel Filipacchi, the co-publisher

Photographed by Larry Williams

Art Scene

akes up SoHo.

By Anthony Haden-Guest

of *Oui,* showing me his sizable collection).

"By 1974, art-market activity had *slowed,*" says Holly Solomon. "The sixties collectors had stopped buying." It seemed in keeping that Robert and Ethel Scull, the most flamboyant of the pop acquirers, should have sold out in a disputatious Sotheby's auction (Rauschenberg took it poorly that a piece he had sold for $900 was knocked down for $85,000, and made his feelings very plain). But Solomon went ahead and opened a gallery on West Broadway in 1975—"when things were worst. These kids don't know from 'no market' "—and among the artists she showed was a group that came to be known as the "pattern painters."

Main attraction: *Julian Schnabel's star has risen with Boone's.*

Though the pattern painters' inspiration was often political, their works were inclined to sweetness in color, material, and imagery. Leo Castelli describes Solomon as "a pioneer," but the work she exhibited was also attacked as over-decorative, and Solomon feels that her support from collectors, critics, and museums has been spotty. What has she learned? "That sculpture is hard to sell. And women. I'll always take a great woman artist, but the museum hierarchies won't accept them."

There is another problem: Neither photo-realism nor pattern painting has been properly product-tested. They have been sold in the "primary market," that is, by the dealer to the first collector. But the market value is determined by the "secondary market"—the resale price agreed on between the first collector and another, or discovered, with horrid visibility, in an auction room. Most of the pattern painters' works are, in the words of Ian Dunlop, of Sotheby's, "in a holding pattern. If they were to appear in an auction room, I think there might be . . . disappointments."

As the seventies limped past, work by the older artists was fetching escalating prices. Castelli, who represented most of them, had suffered a heart attack, and certain other galleries began paying noticeable attention to his stars, barely disguising their impatience. But the current scene was a mess. The voguish word was "pluralism," meaning "anything goes." SoHo seemed to be dominated by boutiques, gourmet food stores, wine bars, and whimsical antiques shops, while the galleries were occupied by the remnants of once powerful movements, like so many stragglers from dispirited tribes.

This situation was intolerable, of course. The artwork might have been wan, but the art world had never been healthier. The day of the mistreated artist was still recent—Morris Louis had died impoverished, and Jackson Pollock never sold a piece for more than $9,000—but it was already history. There were now 5,000 museums of varying stripes. Colleges were employing 15,000 full-time teachers of art and art history. The teachers required something to teach, the curators to curate. Beyond this, the art world itself had grown. It was no longer so much a means to purely social advancement. (The purely social persons, movie stars and so forth, are a dwindling breed, in fact, as are the more grandiloquent collectors. The contemporary rich collector, as one might expect in these interesting times, prefers to keep a low profile.) So the art world machinery was still in neutral but was ready to go. "Modernism had collapsed," says the artist Joseph Kosuth. "The market would provide meaning." This was how things were at the time of the emergence of Mary Boone.

Boone was born in Erie, Pennsylvania, to a couple of Egyptian origin. Her father, an engineer, moved the family to Santa Monica, Los Angeles, but died when she was three. "My mother was a dreamer, but a strong woman," Mary Boone says. "I grew up in a matriarchy."

Her mother—"She was not rich; she was middle-class"—moved back to Pennsylvania when Mary, the elder of two girls, was ten. There she married Arthur Boone, a man of English stock, also an engineer. The family moved to Michigan and to Chicago, and Mary Boone went to the Rhode Island School of Design. At the age of nineteen, Boone came to Manhattan. She studied art at Hunter College, and, like many another attractive young woman with artistic inclinations, took a job at a gallery, the Bykert, on Madison Avenue.

The Bykert was a minimalist gallery, and hot, run by one Klaus Kertess. "It was a place I would frequent, looking at art, talking about art, meeting artists," says Barbara Jakobson, who was to emerge later as an influential figure, both as a

“. . . At 26, Boone had her first art gallery—in t

collector and as a trustee of the Museum of Modern Art. “And here was this dark-haired gamine whose office was in a closet. But so efficient!”

Some already found this efficiency a bit overpowering. “I had bought a drawing,” one collector says. “I hadn't paid. You know how it is, you pay your dealer last, even after your tailor. And Mary Boone telephoned me. I've never had a call from a dealer like it!

“It was more or less ‘Pay up or we're going to come and rip it off your wall.’ ”

Meanwhile, she was studying, and with some intensity. She read books about artists. She read books about art dealers—“I would like to call Kahnweiler my mentor.” And she hunted for artists. “While the rest of us were sitting on our rears, Mary was out there,” says a close friend at the time. “She was looking at what the young artists were actually up to.”

The Bykert gallery faltered. In 1976, Boone began dealing privately. Things went well, and she assembled a syndicate of seven backers, who invested a six-figure sum (they now own 70 percent of the operation). In 1978 she moved into 420 West Broadway.

She already had two artists—Gary Stephan, a well-regarded abstractionist, and Julian Schnabel, a beginner. Now she had a gallery. True, it was only a minuscule couple of rooms on the ground floor, but this was hardly the point. The building at 420 West Broadway housed Leo Castelli and André Emmerich, the two wily patriarchs of modern-art dealing. It is the De Beers of the art world. “Getting a gallery was reality,” Boone says. “Getting it at 420 was fantasy.” The ambitions of this gleefully intense young woman were hardly in any doubt.

AT THE TIME, BOONE'S ADVENT SEEMED OF MINOR import to Leo Castelli. “We shared the building with some shippers and packers,” he observed. “One day, they announced they were going to devote part of their space to a new gallery.” They told him the name. “I said, ‘Who's Mary Boone?’ First of all I felt very noncommittal about it.”

Castelli, Boone, and I were lunching together with a female friend of Castelli's, a dashing blonde with a Caribbean tan, at Da Silvano. “This is an important restaurant for the art world,” Castelli informed me, and added, indicating our neighbors, “That is an important table.” The restaurant is trim, small, with daffodils on the tables, and linen napkins, and seated at the neighboring table were painters Jasper Johns and Mark Lancaster, together with a young man from London's Tate Gallery, with sad, eager puppy eyes. “Jasper!,” Leo Castelli toasted joyously, raising a glass of Frescobaldi.

Mary Boone was eating the swordfish, decorously, but quickly—she explains that she likes to focus on one thing at a time—and Leo Castelli reminisced about his beginnings in dealing. “In ’58, when I gave Jasper his first show, Alfred Barr came to the gallery and was bowled over,” he said. Alfred Barr was the crucial figure in the Museum of Modern Art, and the show sold out. “There are artists who have charisma. Everything they do is *important*.

“There was a show I did in ’61. Or ’62 maybe. I showed a Lichtenstein. It was the girl with the beach ball. Jasper came in and looked at it. ‘*What the hell's that?*’ he asked.

“I told him that this was this new young artist. ‘Well, I really don't know what to think about it,’ he said. I said, ‘Think about it, and come back.’

“He came back the next day. ‘Well, I thought about it,’ he said. ‘And I think it's really . . . important.’ ”

Castelli's regret for the heroic years seemed as palpable as the dessert we were now contemplating. “Leo sees with his ears,” observes the *Time* critic Robert Hughes. “He's a cross between a Mafia don and Dumbo the Elephant.” But for year his ears picked up nothing new. “It seemed that nothing ne was coming up,” he said. “My stable is made up of charis matic artists. Of course, there are incidental artists who jus came into the gallery.”

His and hers: *Mary Boone and Leo Castelli c*

Mary agreed. Everybody has incidental artists.

“But I had to wait till something occurred I was reall interested in.”

That something was Julian Schnabel.

“Here was something I was confronted with,” Castelli sai “I went in, and it was like when I went to see Jasper in ’5 or Stella in ’59. It was a *coup de foudre*.” Which is to say, thunderclap. Castelli began helping himself to his compan ion's carpaccio.

SUCH EXTRAVAGANCE DOESN'T SURPRISE JULIA Schnabel in the remotest. Schnabel was born i Brooklyn in 1951—the same year as Boone—an studied at the University of Houston. In the mid seventies he came back to New York; if he wa oppressed by self-doubts, they were not too visible. “I'm goin to be a great painter,” he told a young woman.

“What do you do now?” she asked. “Right now, I'm a coo But I'm going to be the most famous painter in New York.

Right now, though, he was indeed a cook, working at suc joints as the Ocean Club, part of the army of arts graduate who work as carpenters or plumbing contractors, carouse a Puffy's, McGovern's, or Barnabas Rex, grouse about th gallery system, and dream of the one-man, sellout show.

He was not to be part of this army for long. Spotting Boon in a restaurant in which he was working, he asked her to visi his studio. “I was struck by the incredible physicality of th paint,” Boone says. The canvases were huge, unfashionabl imagistic. “It was lush. Holes were dug out of it. I was a bi

ame West Broadway building as Leo Castelli's. . ."

en her two galleries, on West Broadway, as a Salle is moved into No. 417.

nonplussed—both attracted and repelled. It wasn't what people were doing then. But I told him we would do something together."

All through the later seventies, Schnabel was visiting Europe. He spent time in Milan, Paris, Düsseldorf, and Barcelona, where he studied the work of the bizarre architect Antonio Gaudi. Gaudi used to embed chunks of ceramics in concrete. "Julian called me one morning and said he'd done some extraordinary paintings," Boone says. He told her he had been lying in bed all night, listening to crockery falling off his artworks and splintering on the floor. Well, the work is securer now, thanks to Bondo, but these were the plate paintings with which Schnabel began to make his name.

Certainly Schnabel's work was part of that still-unnamed movement—the new figuration, neo-expressionism, and similar terms were being floated—that was gathering momentum all over the United States and Europe, what with "Bad Painting," the "three *C*'s," in Italy—Cucchi, Chia, Clemente (see "Art: Enigma Variations," by Kay Larson, page 84)—and the "wild painters," in Berlin. The New York art world was opening up to the outside world as it hadn't done since America Firstism came in with abstract expressionism and was confirmed by pop. But Julian Schnabel, Mary Boone realized, lent this surge something else—*ambition.* Blasting ambition.

Boone's strategy was painstaking. At the beginning, she took a score of collectors to Schnabel's studio; she failed to make a single sale, but his name was getting bruited about. She gave him two shows in her small gallery and arranged for another one in San Francisco. Schnabel began to sell. Then, in January 1981, she approached Leo Castelli.

There are different versions of how this came about. According to Boone, she had already suggested to Castelli that they give a joint show of another artist's work, and he had agreed. The artist, however, chose to go with a different gallery. "I imagine he regrets his decision," she says with ferocious amusement. But the suggestion that Castelli and Boone might cooperate on some future occasion had remained, hanging in the air.

According to another version, Castelli happened to meet Julian Schnabel at a third dealer's party, and mutual interest was shown. And, according to Leo Castelli, Boone wanted to more or less borrow his gallery. "I said, 'My gallery space is very precious. I can't give you my gallery space just like that.'"

A bargain was struck. Fifty-fifty. "That was the beginning," Castelli says.

IT WAS A BARGAIN THAT WAS BENEFIcial to both. Leo Castelli now had access to a young artist with "charisma." It was dazzling. He had leapfrogged all those galleries that had been waiting for him to do a slow fade. Again he was in the vanguard. As for Mary Boone, she was working with the man who could gain Schnabel the necessary consensus as to his "importance." She could now tap into his unrivaled circuitry. "Leo has a big backlog," another dealer explained. "He has people who want to buy work. He has people he owes favors to and people who owe *him* favors. He can select five or six key collectors from the ten or twenty in the world."

A dealer and the key collectors have a concordat: "You give them very favorable terms, maybe $7,000 or $8,000 for a good piece. You pick collectors with good ties to museums, so you know the work is going to be lent. Once you've got it placed, the word spreads. The curator of the local museum may want one, the person organizing the next Whitney Biennial, other collectors who see the piece at dinner.

"Then you raise the prices. And that starts the second phases. Other collectors start scrambling in, hoping to get a piece before prices rise too high. You're on your way."

In the case of Julian Schnabel, the strategy was executed impeccably, and with peculiar speed. Bobby Heller, one collector, bought a Schnabel three years ago for $700. Patrick Lannan bought one for $12,500. Peter Ludwig, the German, one of the world's more active collectors, paid $32,000 for a large piece. Morton Neumann, a leading Chicago collector, lent a Schnabel to the Chicago Arts Institute.

Soon something novel began to emerge. Barbara Jakobson hadn't bought a painting in years, her last acquisition having been a minimalist piece (two blue rectangles). "But I bought a Schnabel," she says, "suddenly." The case of Eugene and Barbara Schwartz is similar. The Schwartzes were great collectors in the sixties. Warhol, Stella, Dine, Lichtenstein—the Schwartzes bought excellent examples of all of them.

"In 1970, we just stopped," Gene Schwartz says. "Things became very expensive, and . . . dimmed a little. We just lost interest."

There was also the matter of the leak. The Schwartzes live in a penthouse, with walls and walls of picture space—and a roof awash with water. They happened to mention the problem to a friend. "Oh, my God!" she said. "You've got a leak? And you've got the Morris Louises up there? One drop of water hits those and forget it."

“. . . *Time* critic Robert Hughes is not impressed:

Schnabelists: *The Schwartzes, with* Part One (from the huge wall symbolizing fate in accessibility).

Indeed, the Louises were up, and much else besides. Hastily, they stripped the walls and put most of the work in storage. “When I saw the empty walls, I *cried,*” Barbara Schwartz says. Time passed, and it seemed purely fortuitous when another friend of theirs, an art consultant, urged them to take a look at what was going on with some of the new artists.

They went to see Mary Boone, and she showed them some slides. “I said I couldn’t tell a thing from slides,” Gene Schwartz says. “Were there any visible?”

There were a couple in Castelli’s basement, Boone said. “I warn you,” she added, “it’s nothing like the work you were buying in the sixties.”

“I don’t want an encore,” Gene Schwartz said. “I want a whole new opera.”

The two paintings were a “plate painting” and a large piece to which antlers had been affixed. The Schwartzes looked at each other, a knowing flash.

“It took us twenty seconds to jump from the sixties to the eighties,” Gene Schwartz says. “We had to have it.”

The Schwartz living room is now a “dialogue of the sixties and the eighties.” There is a Morris Louis on one wall. A 22-foot Schnabel hangs along another.

Sixties replay—that is the suggestion. Castelli did it before, he can do it again. Bruno Bischofberger, the Zurich dealer who collaborated with Andy Warhol but few younger artists, now represents Schnabel. He is reportedly a dab hand at setting lofty prices. Ethel Scull has reappeared as hostess at a dinner for Mary Boone that was covered by Eugenia Sheppard. Henry Geldzahler, cultural-affairs commissioner, first met Schnabel with Bischofberger and Warhol at the steakhouse Christ Cella a couple of years back and was not unduly impressed.

“Julian kept on telling me how good he was,” Geldzahler says. “I found him overconfident and slightly bombastic. I was not softened. In fact, I was obdurate.”

He is now an enthusiastic convert. “I did not get them right away,” he says. “But the scales fell from my eyes.

“The game is open again. The rules aren’t clear. But one thing is astonishing. I cannot be in the same space with Mary Boone without a photographer popping up. It’s happened the last four times. I’m amused by it. But I don’t understand it.”

THE BOONE-Castelli-Schnabel show was held last year in Leo’s and Mary’s galleries at 420 West Broadway and her new gallery, across the street at No. 417. According to Marsha Vogel’s newsletter, the *Contemporary Art Observer,* Schnabel’s price between December 1979 and December 1981 for a seven-by-seven piece rose from $4,500 to $15,000. This spring he had a “retrospective”—featuring four years of work—at the Stedelijk, an important museum in Amsterdam.

Another news sheet, *The Art Economist,* quoted an editor as saying she hadn’t “had an art world conversation in over six months in which Schnabel’s name hadn’t come up.” Boone was now talking of figures upwards of $60,000. Her gallery was growing. One of her painters, David Salle—briefly a sous-chef to Julian Schnabel’s chef in their odd-job days—was already exciting the sort of controversial interest that Schnabel had caused a couple of years before. Boone had been aware of the work of Salle for some five years, but had found his cool, enigmatic images hard to take. After five years she made up her mind and paid him a final visit. “What do you want with me?” he had asked. He joined the gallery.

There is a waiting list for the output of Boone’s artists now, and she makes no secret of being choosy. This, as a matter of fact, is the sensible dealer’s *modus operandi.* One collector recalls seeing a couple in leather, furs, and chains pursuing Paula Cooper around her gallery while she repeated faintly, “*It’s not for sale. . . . No . . . No . . . ,*” until the woman swept out, saying malignantly, “Well, Bulgari will take our money!” But Boone is, perhaps, inclined to take this to extremes. “It’s the Gucci-Cartier approach,” another dealer says, “but it seems to work. New Yorkers love it when people are hard on them.”

With one, she may have been too hard. She quizzed him on the “direction” his collection was taking until he began to feel that he was trying not to buy a painting but to adopt a baby. “And she kept upping the price,” he says. “I’ve refused to go into her gallery since.” Her strategy, in short, is working out splendidly. Even allowing for the backlash.

Some plaints are political. It is noticed that Boone’s stable is all male, which is a fair distance from SoHo orthodoxy nowadays. Boone denies she’s anti-feminist: “It’s the men now who are emotional and intuitive. The females are more structured.” Not so the dealers. “The great dealers are either women or they are foreign men. Like Leo.” Mary Boone thinks a great deal about great dealers.

Other complaints come from orthodox modernists, such as

‘Boone’s artists are united only in mediocrity’. . .”

Willy Bongard, the German critic, who wrote a fierce attack on Schnabel in *Stern* magazine. “It is a phenomenon,” he told me. “It is a very fashionable thing. But I do not trust its staying power. It does not fulfill the basic requirement of good art. It is not new! I still believe in the tradition of the new.” He is distressed by the expressionism in the new figuration, the wild eclecticism, the plundering of psychology. “These young artists are not creating anything new,” he said. “Especially Schnabel.”

Robert Hughes, of *Time*, finds something much more blatant. “It’s hype,” he promises, “the worst hype since the South Sea Bubble!

“Leo and the Boonette try to give the impression that Schnabel is another Pollock. I had the sense that he was going to die at any moment. I don’t think it’s real. He’s Bluto-like. But American collectors would rather have Van Gogh’s ear than a Van Gogh. They want to own a piece of the artist. I don’t think Schnabel is a menace or a monster. I think he’s just rather a mediocre and overblown painter. The Boonette’s artists are united only in mediocrity.

“This hoo-ha in SoHo is a phenomenon of entropy.” He adds, “You think you can make a quick killing—that’s the crucial thing about this flurry.”

This is a fairly extreme position. Ian Dunlop, of Sotheby’s, expresses more conventional qualms. “I was impressed by the energy, the gutsiness,” he told me. “But I think it’s been pushed too fast, too soon. He may burn out. My general observation of the SoHo scene is that a number of styles have been tried out. And they have a very short life.”

A few weeks ago, David Salle had a Boone-Castelli three-gallery show. Peter Schjeldahl, in the *Voice*, described the partying but wrote that “this show would be an Event if catered with a box of Chiclets and held in a subway toilet.” John Russell, in the *Times*, however, described it as “dismal.”

“Dokumenta,” one of Europe’s most influential contemporary-art extravaganzas, is held in Düsseldorf every four years. It is to be held this summer, and the organizers let it be known that neither Julian Schnabel nor David Salle would be included. In the case of Schnabel, it seems to be an aversion to the paintings; in the case of Salle, to the hype. The decision on Salle was reversed at the last minute a couple of weeks ago.

A pseudonymous critic in *Art/World* compared Schnabel to the artist who “painted those pictures of large-eyed children in sombreros that hang on the walls of the Texas Chili Parlor back home,” but this writer’s seriousness is not easy to gauge since he (she?) also slams John Russell and Robert Hughes.

Actually, the interesting news seems to be that criticism itself isn’t quite what it used to be when Clement Greenberg and Harold Rosenberg issued their *Diktats*. “I just don’t think critics are as influential as they were,” Hughes says. Things have probably become too big, too disparate. “It’s what collectors are told by dealers, it’s what other collectors are doing,” Grace Glueck, of the *Times*, told me. “You collect the hot items, the hot commodities. A general critic doesn’t cut much ice anymore.”

“I THINK THAT’S A VERY RADICAL PAINTING,” JULIAN Schnabel offered, indicating a recent piece.

“I’m madly in love with it,” Boone said.

“This painting seems to be all right.” This one was huge, on velvet.

“I think it’s so . . . horrible,” Schnabel exulted.

“I get the same feeling I got when I saw your Blinky Palermo painting. It’s gorgeous,” concurred Boone.

He moved them around, now against one huge wall, now another. “See the difference?” he demanded. “It should jump out.” Schnabel has somewhat of a Roman profile, and with his marble-pale skin and rippling brown hair, lightly oiled, looks not unlike a second-century emperor. Boone and Schnabel were trying to decide on a couple of pieces for a figurative show at the Whitney. “I felt very disoriented today,” he told me. “Some days you just go in and out of control.”

He departed to examine a painting on another wall. Mary was excited. “Even the most skeptical and disbelieving person I’ve brought here has been changed,” she said. “The authenticity is so remarkable. They’re gritty and passionate and completely committed. People who say they are invented are absurd.” She snorted. “A hype!”

Julian Schnabel was examining a large drawing of a nude and moved it to reveal a painting of another woman, clad in a shift. “Today I feel like throwing it in the garbage,” he said, eyeing it angrily. “I may feel differently tomorrow.”

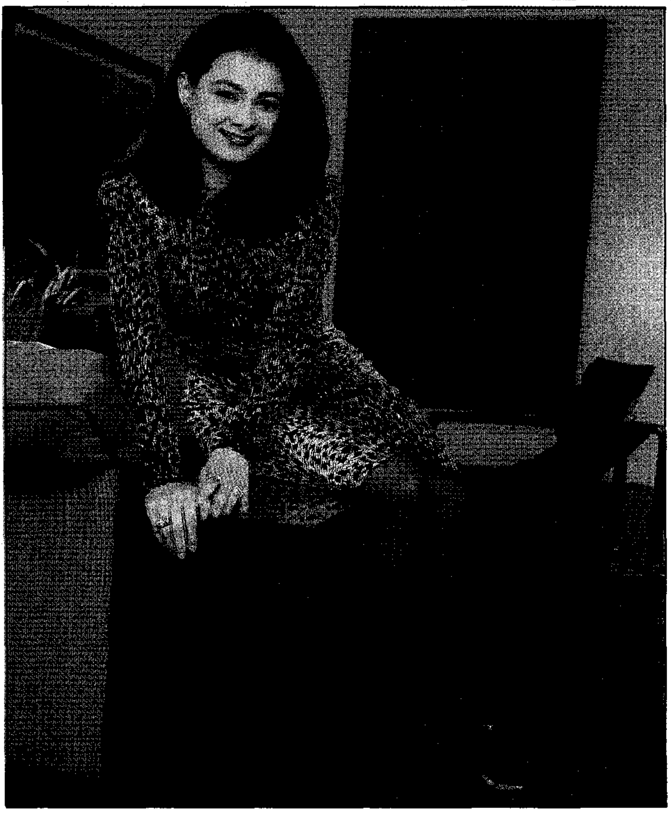
He eyed it further. “The drawing’s good,” he decided.

“It’s the same crazy mind,” Boone said fondly.

Doesn’t the act of painting clear things out somewhat?

The Odeon group: *Boone with artists Gary Stephan (foreground) and, from left, David Salle, Matt Mullican, Michael McClard, Troy Brauntuch, Ross Bleckner, and Michael Tracy.*

"...Leo Castelli: 'She's an *institution* already'..."



Queen of the art jungle: *At home, with her David Salle.*

Apparently no. But Schnabel has a remedy.

"I go and look at other people's paintings and see how shitty they can be," he said; he shook his head with self-reproof and added, "How horrible people are!"

We moved on to David Salle's studio, which was in marked contrast to Schnabel's monumental clutter, being trim and neatly furnished with fifties motel kitsch. He had a completed piece on the wall—a comic-book atomic man standing alongside a coolly delineated nude. Salle is 29, and articulate, with a dark, Jesuitical face. He and Schnabel are close friends, but, as is usual between artists, theirs is not the simplest of friendships. Last year, the two agreed to exchange artworks. Schnabel chose first. When David Salle visited Schnabel's studio, he found his own canvas—painted on by Julian Schnabel. "We'll make art *history,*" Julian explained.

Salle and Mary Boone had to discuss some works to be shown in Germany. He was mindful of the charge that there is too much retro in his work. "Why does originality always have to be demonstrated by a formal advance?" he demanded.

"We *like* controversy," Mary Boone told me, referring to the John Russell review.

"If he had liked it, what would he have said?," Salle asked, depicting scorn. "I was flattered."

Boone's last stop was at the Wine Bar, at 422 West Broadway, where she talked with Troy Brauntuch, at 26 her youngest artist, about the work he would be putting into "Dokumenta," and drank champagne.

A YOUNG MAN WITH PLASTER-FLECKED LONG HAIR and a work shirt burst into the Metro Pictures gallery. "I'm hanging an exhibit in a new gallery down the road," he told Helene and Janelle, proprietors of that establishment. "I'd like to borrow a ladder."

Janelle apologized. There was no ladder, she said sweetly. She explained as soon as he had gone. This was the newest of SoHo scams. The Castelli gallery had recently called and asked for the return of its drill. The drill had been borrowed by a man who claimed he had been sent by Metro. Metro had done no such thing.

There are so many new galleries—"about one a week," Andy Warhol says—that this is just the sort of thing they are vulnerable to. So nobody is lending out ladders in SoHo anymore.

Coincidentally, Troy Brauntuch had been at Metro Pictures before moving on to Mary Boone. Nothing odd about that. Artists do get restless. "This is a natural phenomenon. Artists want to leave their dealer and come with you. It happened to me many times," Leo Castelli said. "You feel bad about it."

Both Castelli and Boone looked as though they would survive the badness of the feeling. "Good artists want to be with other good artists," Mary Boone has said.

"I cannot make an artist if he does not have the proper qualities. But I can do it better," Castelli said. "Mary and I. We can make an artist *charismatic.*"

Everything that rises must converge, as Teilhard de Chardin put it. And even while Leo Castelli prepares for the twenty-fifth anniversary of his gallery—a book is being prepared, and there will be an exhibition devoted to Leo Castelli and his artists at the Museum of La Jolla—business goes on. He has just done a deal with Metro Pictures and will show one of its younger artists.

"It's incredible! Intense. Now is the moment," Castelli told me. "Mary Boone is an *institution* already."

He talked of yet newer galleries. Tony Shafrazi, which opened in October. Annina Nosei. "She is the real live filament. Something new will happen. We don't know what—but something."

He gave an encouraging, agreeable smile.

The day before, Mary Boone had been photographed in the back room at No. 417. Just before the shoot there had been a brouhaha with her landlord concerning "garbage" in the backyard. The garbage had consisted of heaps of empty champagne bottles. Boone had become so enraged that her nose had bled. It looked as if the picture was a goner, but within minutes, dressed in Kamali, she was gleaming for the camera.

We now went to Odeon, where Boone was to meet a number of her artists. If Da Silvano, Ballato, and Les Pléiades were the old "important" art-world places, Odeon is the new. It is the size of a small church, but it has a cool retro look, with a long bar, the original globes dangling from the ceiling, and an electric clock ringed with neon in venomous hues of pink and green. The food and wine are excellent, by the way, which is not irrelevant.

"People feel sorry for short people—that's how I became an art dealer," Boone said. She was in a mood of pent-up gleefulness. Had she told a German writer that she wanted to be the next Leo Castelli?

"That's not what I said. What I actually said was that I hope that in the next 25 years I will have shown as many great painters as Leo," Boone said. "Pivotal figures! The best. I like heroic art!"

The artists arranged themselves at the table and bar in a jolly enough fashion. "How does it feel being with the hot shop?," Gary Stephan asked the Texas-based artist Michael Tracy. Corks popped, and the photographer set to work.

"Art dealers get to resemble their artists," Paula Cooper had told me, and there is something to this. Certainly, the imperturbable Castelli seems an entirely fitting representative for Johns, Warhol, Lichtenstein. As for Mary Boone's style, that, too, seems pretty appropriate. Control under pressure. Champagne at Odeon. Coming from nowhere and making a style. ▬

Perilous post: Morning News *regulars Pat Collins, Bill Kurtis, and Diane Sawyer.*

The Local Look In the Morning

By Desmond Smith

"...After a very shaky start, the latest *CBS Morning News* is searching for the right mix. The result could redefine TV news..."

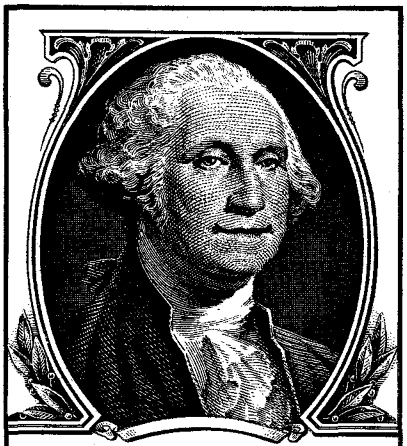
THE WEEK BEFORE THE LAUNCH of the new, two-hour *CBS Morning News* with Bill Kurtis and Diane Sawyer, its executive producer, George Merlis—a lean, intense man in his early forties—was cautioning his CBS colleagues not to oversell the show. "The worst thing you can do in this business," said Merlis, "is promise more than you can deliver."

Merlis, the former executive producer of the highly successful ABC program *Good Morning America,* had been hired by the new president of CBS News, 46-year-old Van Gordon Sauter. In Merlis's view, his mission was to make CBS competitive with NBC's *Today* and *G.M.A.,* lift the audience ratings—which had slipped slightly during the seventeen months with Charles Kuralt serving as anchor—and, in Merlis's words, "reunite more viewers with morning television."

On Monday, March 15, a sleepy-eyed America flipped on its television sets to see screens burst into electronic stardust as the titles of the *CBS Morning News* with Bill Kurtis and Diane Sawyer flashed across the tube. Kuralt's theme had been replaced by a *Star Wars*-style number written by Joe (*The Muppet Show*) Raposo.

The sports fans in the audience may have thought for a brief moment that they were watching CBS Sports' *Weekend,* and they were not entirely mistaken. With Sauter's concurrence, the *Morning News* people had simply co-opted the CBS Sports set. Besides, Sauter, the former head of CBS Sports, was known to like the style of the set, with its shimmering banks of television monitors looking rather like a Zenith showroom that spelled out for the viewers *action* ... *activity* ... things *happening!*

What followed was, without quibble, the most flat-footed effort in the long, hallowed history of CBS News. Bill Kurtis, 41, a tough, no-nonsense Chicago journalist who is credited with single-handedly banishing "happy talk" from his station's airwaves, and Diane Sawyer, whose reputation as a super-sharp Washington reporter was on the rise, found themselves trapped in a production over which they had little control. It was like the opening scenes in *Raiders of the Lost Ark*—no sooner did



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> "...This face-lift is only the most recent in a series of changes for CBS in the morning..."

they survive one peril than they instantly encountered another. To make matters worse, the luckless pair were programmed to smile relentlessly through El Salvador, killer floods, and the bleak news of nationwide unemployment. They were compelled to march around the set in best *Live at Five* style, bumping into Pat Collins at the gossip desk, Jim Kelly at the sports desk, and—most ludicrous of all—Steve Deshler at the weather board. It was just so *un-CBS*.

All over the broadcast industry, executives were talking about the fiasco. Could anyone in his wildest dreams imagine Ed Murrow at home in this setting? Or Walter Cronkite? Or Dan Rather? No one could. By the middle of the first week—according to Los Angeles *Times* television critic Howard Rosenberg—CBS News was nervously polling the nation's TV critics to see if they were going to rush to judgment about the new program. They were.

Believers: *Van Gordon Sauter, Kurtis, and George Merlis.*

Marvin Kitman, in *Newsday,* wrote, "All the hype, and lack of real payoff, reminds me of the last major event in *CBS Morning News* history—the arrival of what's her name, the one who couldn't tell what the red light meant, Sally Quinn. This could be the Sally Quinn of morning news shows." Tom Shales, in the Washington *Post,* asked, "What goes chirp-chirp thud, chirp-chirp thud? An 800-pound canary or the *CBS Morning News*?" Rosenberg, of the Los Angeles *Times*, noted that " 'the cloud of interaction' hangs heavy over the set. Deshler cannot initiate a weathercast on his own. First, Kurtis or Sawyer must hike over to the weather board to engage him in chitchat." Added the New York *Times,* "CBS News has clearly opened itself up to the kind of 'entertainment and news mix' that has proved popular elsewhere. And, as some sage once remarked, there is no such thing as being a little bit pregnant."

The early ratings were not much comfort, either, showing the program to be still well below both *Today* and *Good Morning America.*

Among CBS's affiliated television stations, some owners and managers were less worried about the initial ratings than they were about the overall reputation of CBS News. Says Peter Martin, vice-president of WCAX-TV, in Burlington, Vermont, "Clearly this is unlike any other news program CBS News has ever done. They admit it. Flat out say it. This is structured and put together to be very much like the local television operation. Looks like it, sounds like it." Inside CBS News itself, the reviews ranged from bad to terrible. CBS documentary producer John Sharnik, who is leaving the news division after 28 years, grumbled, "It's obvious that Ray Gandolf [who was replaced by Jim Kelly as sports commentator] was a more distinct character than Kelly is. I mean, Kelly's indistinguishable from any of a hundred people around the country, meaning a hundred local performers. The weatherman, Deshler, he just looks like anybody you can see on any local show when you switch the set on in any Holiday Inn without knowing what town you're in. Kurtis, too, whom I used to like, some-

Photograph by Ken Regan/Camera 5.

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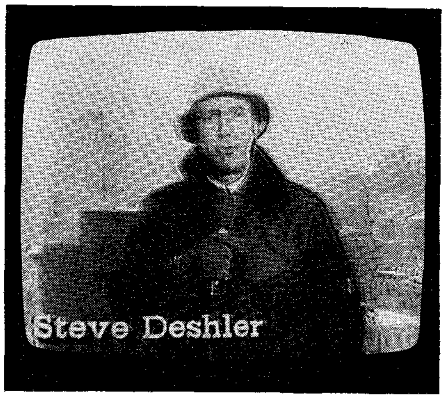
how misses in that context. You have the feeling that you're in local, you're somewhere out in Middle America, and it seems to me that's what they've tried to do, impose that pattern of acceptable-to-the-largest-number-of-people-and-inoffensive-to-the-smallest-number, which is characteristic of local, and is characteristic of mass media when they are thinking in their most mass terms."

IN THE FOUR WEEKS SINCE CHARLES Kuralt left the CBS morning broadcast, his office has been deluged with mail from angry viewers. "They're bringing letters by the carton from the mailroom," says a secretary. "I have in front of me 500 letters, and that's just from last week." Like many CBS staffers, a lot of viewers are wondering why CBS News felt change was necessary at all.

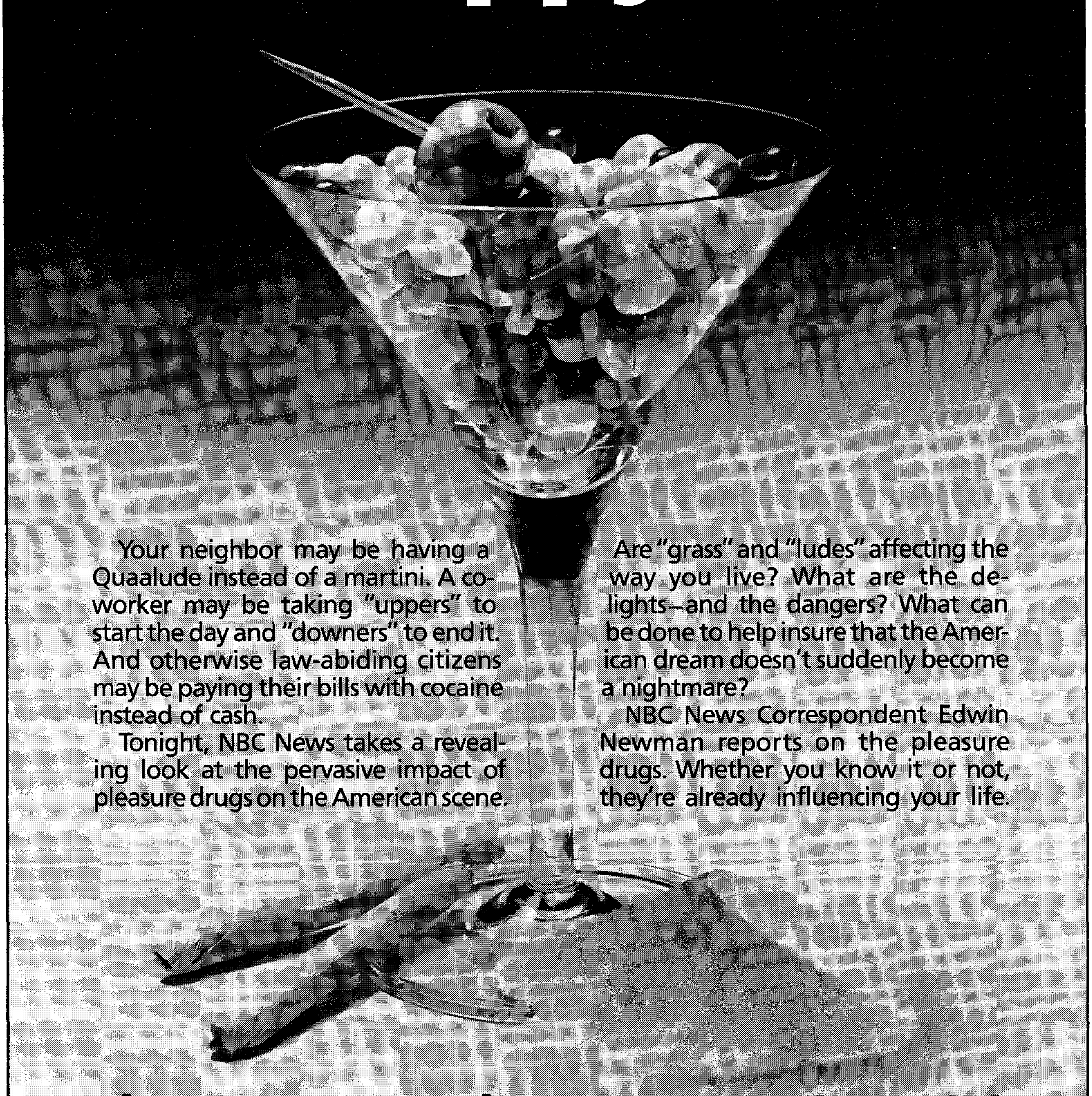


Chatty: *Deshler on the job.*

In fact, this face-lift is just the latest in a long series. Ever since 1952, when CBS launched *Morning News* with Dorothy Doan and Harry Marble a week ahead of the premiere of NBC's *Today*, the network has tried literally everything to make an impression on waking America. Nothing has worked. By 1954, the Doan-Marble team had been replaced with *The Morning Show*, an ambitious Monday-through-Friday mélange of news and entertainment starring Walter Cronkite and a lion puppet named Charlemane. *Variety* found Cronkite "a relaxed, smooth-as-silk salesman." Unfortunately for CBS, the breakfast crowd preferred *Today*'s Dave Garroway. Cronkite was swiftly replaced by Jack Paar, Paar by Dick Van Dyke, Van Dyke by Will Rogers Jr. By the early sixties, despairing of ever overtaking *Today*, CBS had dropped the entertainment approach and swapped early morning comedy for a straightforward hour of news and interviews followed by an hour of children's programming, *Captain Kangaroo*.

While nobody dared fool around with the Captain, a generation of CBS News executives thoroughly enjoyed fine-tuning the *CBS Morning News*. As a consequence, like dinner guests in an Agatha Christie mystery, anchormen and

The Happy Hour.



Your neighbor may be having a Quaalude instead of a martini. A co-worker may be taking "uppers" to start the day and "downers" to end it. And otherwise law-abiding citizens may be paying their bills with cocaine instead of cash.

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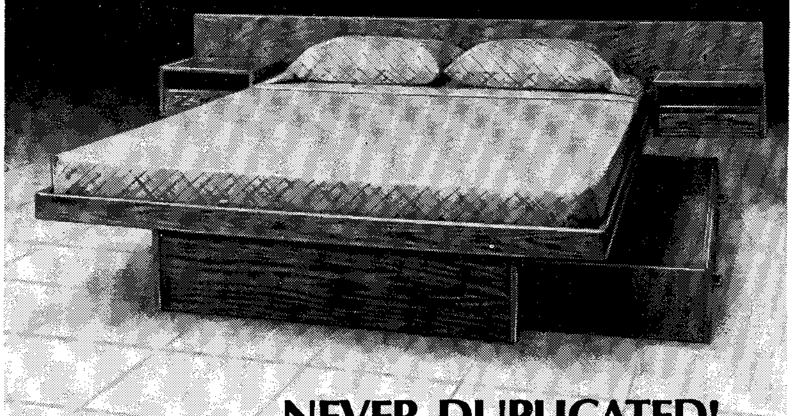

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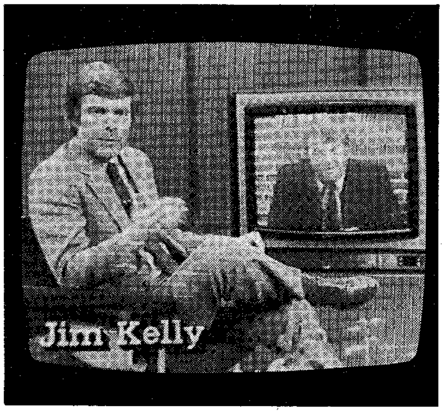
women had a perfectly dreadful habit of disappearing once invited to play host on the program.

When the ratings showed no improvement, the press release soon followed ("In his new assignment . . . will step down to resume an active role on . . . feels he would like a change . . . asked to be relieved of his anchor duties . . . will be able to sleep later . . . ").

Says Phil Lewis, an ABC News producer who was executive producer of the *CBS Morning News* in the late sixties, "That's got to be the greatest single instance in television history when a network stayed with a loser so long."



Indistinguishable? *Sportscaster Kelly.*

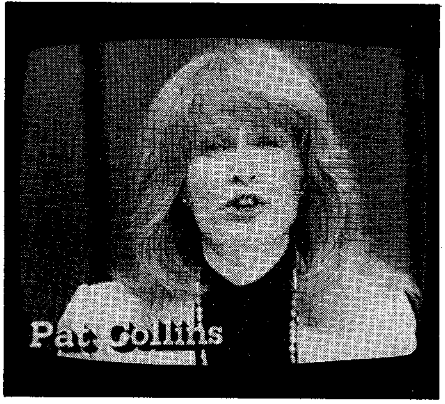
Until recently, the fiercely competitive William Paley, 80, chairman, founder, and owner of $80 million of CBS stock, had insisted that the quality of the *CBS Morning News,* and the elite audience it attracted, more than compensated for its low ratings. Part of the reason for the new look is to be found in pride and part in economic opportunity. Today, CBS News is locked in a desperate three-way battle to retain its historic news primacy. ABC News and NBC News have been biting huge chunks out of the dragon's armor in recent years. In the areas of late-night news programming (*Nightline*), documentaries (*ABC Closeup*), Sunday-morning talk shows (*This Week With David Brinkley*), and fast-breaking news specials, ABC News has outgunned CBS News. In the prestigious evening-news battle, both NBC News and ABC News are within a single rating point of Dan Rather, and in the early morning, CBS News has always been a distant third, behind ABC and NBC.

"It was time for a change," says Andy Fisher, news director of CBS's Atlanta affiliate, WATA-TV. "I believe the CBS tradition is to have the best news watched by the most people. The *CBS Morning News* spent a generation attracting the lowest number of viewers of the three network morning attempts. That's not the CBS tradition."

Beyond the competitive factor has been the gradual transformation of network news from a loss leader to a profit center. At a time when network profits are being squeezed by the high costs of procuring entertainment programs and the rapid spread of new television competitors, the news departments are adding rows of handsome black zeros to the bottom line. In the early morning, NBC's *Today* and ABC's *Good Morning America*—programs entirely owned by the networks—will each generate $40-million to million in 1982, and a handsome share of those dollars will flow directly to the profit line. By contrast, the *CBS Morning News* has always been a financial dwarf. In October of last year, the peak of the winter selling season, the cost of a 30-second commercial on *Good Morning America* was $9,900; on *Today*, $9,800; and on Kuralt's *Morning*, a miserable $3,500.

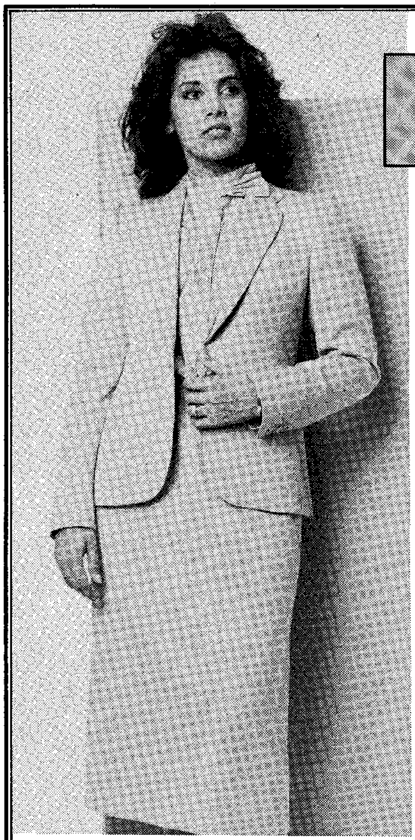
THE SIGNAL MADISON AVENUE was sending CBS was "Program a *Good Morning America* or a *Today* look-alike." Both these programs are chock-full of consumer advertising, and for the advertising agencies, having a third choice in the marketplace would make time buying a lot easier. "When you are talking strictly news-format environments," explains Michael Drexler, executive vice-president of Doyle Dane Bernbach, "that tends to attract the financial services, high-tech items, as opposed to a broader-audience format that would tend to attract more packaged-goods advertisers."

It is worth noting that last October the crusty, well-liked Bill Leonard was president of CBS News. Although in his sixties and approaching mandatory retirement, Leonard had encouraged the creation of *Sunday Morning*. It was both a critical and a commercial success, and Leonard had directed the same team of Robert "Shad" Northshield, the executive producer, and Charles Kuralt, as anchor, to bring the same touch of CBS class to the somewhat tired *CBS Morning News*.



Specialist: *Gossip columnist Collins.*

The news program, *Morning With Charles Kuralt and Diane Sawyer*, was only fourteen months old, and Leonard had no plans to change a thing. But in late November of 1981, CBS announced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that Sauter would become president of CBS News when Leonard retired. On November 23, Leonard issued a terse internal memorandum announcing that Sauter had been appointed "deputy president," a hitherto undiscovered title in the news division.

Rumors began to circulate in the Washington *Post* and the Los Angeles *Times* that *Morning* was in trouble—although no one closely concerned with the broadcast had any direct word from management. Then a Chicago newspaper announced that Bill Kurtis, a former CBS News network correspondent and Chicago's most popular anchorman, was going to take over Kuralt's job. Says one associate producer who worked on *Morning* during that period, "It was a cross between the *Titanic* and Jonestown. No one would tell us anything. We'd read what was happening in the papers, and all management would say was 'Your jobs are secure.' "

Competitors: *NBC's Jane Pauley, Gumbel.*

Kuralt hadn't heard from Sauter, either. Reflecting on the period, Kuralt now says, "My theory is that he wanted to get Bill Kurtis back working for CBS, which is a good idea, I think. He probably thought the program dull, too slow for that time of day. He thinks that people need a brisker pace, headlines, and for those who want to watch the whole program, they wanted to add things that would attract viewers."

In early December, although still nominally only deputy president of CBS News, Sauter told a reporter, "I will zero-base everything, whether it's procedures or people." Last month, Sauter replaced Leonard as CBS News president, and within days he promptly zero-based *Morning With Charles Kuralt and Diane Sawyer.*

After hiring Kurtis away from his $800,000-a-year Chicago post and advising Sawyer that she would remain on the broadcast, Sauter transferred Shad Northshield and brought in Merlis, who had made *Good Morning America* the top morning show. Says one senior CBS News executive, "I don't think Paley was consulted at all. I think it was all Sauter's decision." In a closed meeting with CBS News bureau chiefs, Sauter frankly discussed what was wrong with Kuralt's *Morning*. "His worst complaint," recalls one bureau chief who was present, "was that there were too few 'fans' on the broadcast. Everyone was too laid-back—no one seemed enthusiastic about the news."

Merlis's own very similar views were what landed him his new job. As he reconstructs his meetings with CBS, "I said, 'Well, basically the current show lacks any structure which takes into account the way morning audiences view television, because they view it in a distractive manner, for one thing, and they don't view it in a continuous manner, for another,' and they said, 'Well, would you like to work on it?' and I accepted their offer.

"What they really wanted was to remedy the things I said were wrong, while still producing a news program."

Merlis brings a solid résumé to the job. He has twenty years of experience in journalism: sports editor of Italy's Rome *Daily American*, reporter on the old New York *World Journal Tribune*, *Daily News* staffer, P.R. representative for ABC News, producer on *Weekend News*, producer, senior producer, and most recently executive producer of *Good Morning America*. He recalls his firing by ABC: "I was told I had blocked everything they wanted to implement. Part of the role at *G.M.A.* was to be a good soldier, to help promote ABC's nighttime schedule. When *Soap* was in trouble, we had everybody in the cast on *G.M.A.*, one after another after another. Some had a lot to say, some had nothing to say. I'm glad to find that there's absolutely no trace of that here."

WHERE DO MERLIS AND Sauter want to take CBS News with the new morning broadcast? Ask a dozen CBS affiliates from Vermont to California about the aims of this new show as described by the CBS management and you are met with silence. Read the press and there is nothing from Sauter about his objectives.

Merlis talks about "back-of-the-book things," about viewers "concerned about finance and their money," about creating a "sense of excitement." What you get from Merlis is, above all, a sense of organization. In front of him as he talks is a neat blue binder, and on the loose-leaf pages is the "entire plan" for the next few weeks. You get from Merlis a sense of how audiences watch morning programs. He speaks TV-ese: "You've got to complement morning habits as opposed to superseding them; you've got to give continuity, sports at 7:12, business news at 7:42, movie reviews at 8:42." As for the *content* of *Morning News* apart from the news, Merlis says he wants "the news that news frequently

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Merlis uneasily skips over his appointment of a full-time gossip columnist, Pat Collins, a former *Good Morning America* specialist in media trivia, and although thoroughly aware of the commercial freight his program has to carry, he prefers to emphasize that *Morning News* will remain a "hard news" broadcast, a program that will not compromise the integrity of CBS News by promoting its own network programs, or by chasing movie stars in the name of news, or by "putting Morgan Fairchild in a wet T-shirt on at 8:32 A.M." Commercial considerations, Merlis insists, will not dominate the new *Morning News.*

While Sauter is closemouthed about the future direction of the *CBS Morning News,* many at CBS are convinced that the long-term objective is to outperform *Good Morning America.* And most people inside CBS News dread the thought of going head to head against *G.M.A.*

Although ABC News provides the news content of *G.M.A.,* control of the broadcast is firmly in the hands of ABC's entertainment division (and the show looks, perhaps intentionally, like a video version of *Redbook* or *Family Circle*). With host David Hartman, an actor whose previous role was that of a schoolteacher on NBC's *Lucas Tanner,* the program is aimed squarely at Middle America, and, most particularly, at the woman in the household. With its "upscale" Westchester-suburban living-room set and its plethora of service features—cooking, helpful hints, money-saving tips, fashion, pets, gossip, humor—an early-morning male viewer feels awkwardly out of place watching the program. And so he should. As Robert Cagliero, ABC vice-president for early-morning sales, notes, "We deliver a preponderance of women, primarily 18 to 54. It's a phenomenon, a sales sellout." Last week, ABC announced a step that will make *G.M.A.* even more formidable competition. Starting in September, the network will carry a news show from 6 to 7 A.M., a perfect audience lead-in for *G.M.A.*

THE IMMENSE SUCCESS OF *Good Morning America,* now entering its seventh year, has shown that if you have the right format, the right people, and the right content, not only can you attract an audience, you can create one. A decade ago, the morning television audience numbered under 5 million viewers; today, more than 12 million people tune in regularly to the early-morning network shows, and everyone gives the credit to *Good Morning America.*

Says Steve Friedman, the executive producer of the *Today* show, "*Today* is a better show now, not because NBC

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said, 'Hey, let's make it a better show,' but because they *had* to make it a better show because of *G.M.A.*" Friedman, a pleasant, easygoing Chicagoan, is generally credited with pulling *Today* out of a steep ratings nose dive a couple of years ago. The program is one of the network's few money-making shows, and the battle between *Today* and *G.M.A.* is a television cliff-hanger with less than a single rating point between them. Friedman's style is pace, movement, variety. "Morning is a fast time," he says. "You've got to move it along. Very few people, less than 20 percent, sit there for the whole two hours. *G.M.A.* is slow, for those who've retired. The [old] CBS show was for those who were really into journalism with a capital *J*."

Friedman's views on news are important, and, it may be argued, they carry more weight than the views of half a dozen NBC News vice-presidents, because Friedman controls the biggest block of NBC News airtime, possesses the largest budget, and earns more profit for the network than many of its prime-time variety shows. The program is remarkably resilient, having recently brought off yet another anchor change, the substitution of sports specialist Bryant Gumbel for Tom Brokaw, who has teamed up with Roger Mudd on the evening news. *Today,* which began as a product of the network's entertainment division, is now part of NBC News and remains a controlling force in how the news is shaped.

In Friedman's view, news is not public service, but servicing the public. "In the past," he says, "you could produce the show you wanted. It became an expression of your own ego. Now, with the competition, there is no expression of that. Now you have to take the audience into consideration, and that's what we do. We really feel we owe it to the public not to bore them. We owe them the *latest* news, the *latest* star; we owe them the *latest* ideas, instead of just presenting poetry and jazz.

"You've got to understand that when people wake up in the morning, they're facing a job that doesn't pay enough; there's tension, pressure; the world is shot. You can't just hit them over the head with this stuff. You must give them something to smile about. You must give them optimism. Morning is renewal time, and if you kill 'em with that stuff you're not renewing them, you're putting them back to bed. I think *G.M.A.* proved there are a lot of people out there. People used to think there were five or six rating points in the morning [a single rating point is roughly equal to 800,000 viewers]. Now they think there are thirteen or fourteen. Maybe there are twenty."

Perhaps one reason the viewing figures are up for the early-morning shows is that apart from the hard news the rest

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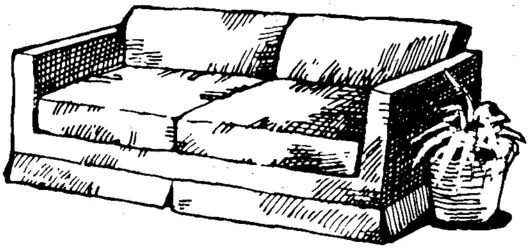

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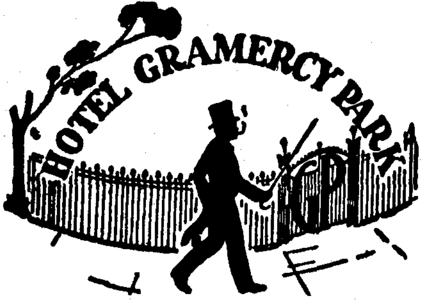

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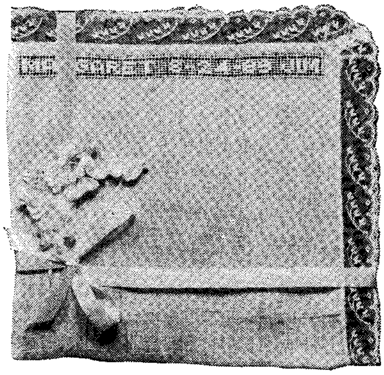
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"...The network insists it will never abandon its traditional commitment to 'hard news'..."

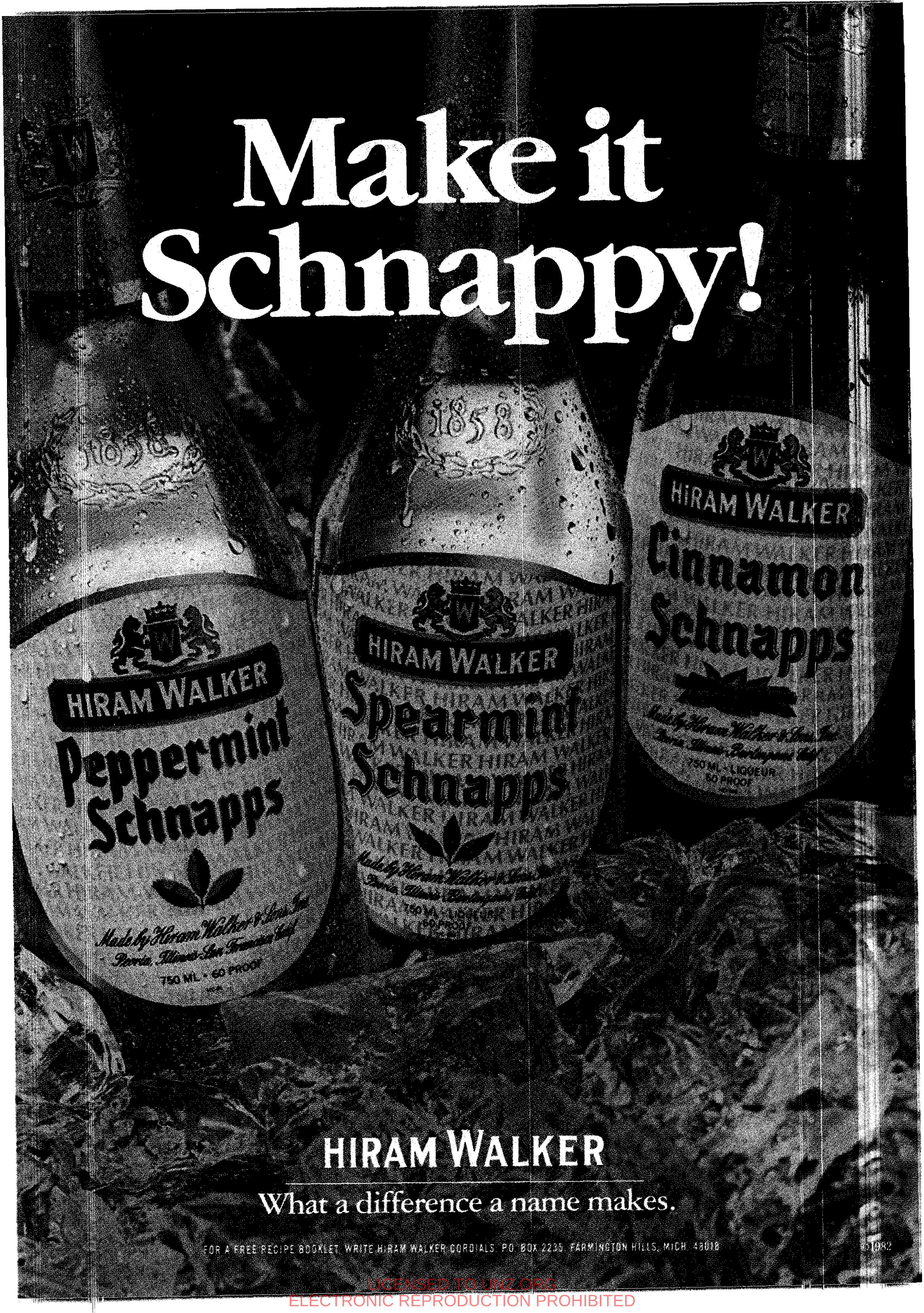
Picture of success: *David Hartman and Joan Lunden, of* Good Morning America.

of the programs are filled with harmless diversions: an interview with the author of a best-seller on how to make a million, a foolproof way to clean your piano keys with toothpaste, the highlights of last night's basketball game, weather chit-chat, the latest scandal to hit Hollywood, a dog that can climb a pole. To handle this kind of material, you don't need a Charles Kuralt. You may not need a Bill Kurtis or a Diane Sawyer either.

Meanwhile, the new *CBS Morning News* is limping along. The "weather talk" has mercifully been dropped, but there are still high hopes for the Friday appearances of Warner ("Let's go to the videotape") Wolf, WCBS's $450,000-a-year sports analyst and now a key member of the cast of *Morning News* characters. CBS News continues to insist that it will never abandon its hard-news tradition in the morning. "The bait, if you will," says executive producer Merlis, "is very good CBS News, and the hook they get hooked on is gossipy stuff, but not just flash."

THE KEY, OF COURSE, IS FINDing the right balance. "They've got to update their hallmark straight reporting—give it an eighties feel—without going to the extremes of *Good Morning America* or the *Today* show," says a former CBS executive. Bill Kurtis, at least, believes that is possible. As he points out, few television shows of any kind are instant successes; virtually all of them require shaking down. "I'm in my third week of a 25-year career with CBS News," says Kurtis. "The first reviews of our show were not representative of the show today." Indeed, the program has increasingly emphasized the "live look"—switching to White Sands and Cape Canaveral for the shuttle, to Hollywood for an "exclusive" on Henry Fonda, to Fort Wayne for the floods, and to El Salvador for the elections.

The result, although still unsettled, is unlike anything television viewers have seen since Pat Weaver introduced *Wide World*, in the 1950s. What the critics may have missed in so quickly dismissing the new *CBS Morning News* is that a fresh approach is being tried here. There is something decidedly McLuhanesque about the program's global reach and Joycean contradictions: Duarte *and* Fonda, wild animals *and* Milton Friedman, Warner Wolf *and* Jane Bryant Quinn. The risks are high, but the potential rewards are great. If the program manages to find the elusive line between glitz on the one hand and ponderousness on the other, CBS's *Morning News*—in all its awkwardness and collision of form and substance—could redefine the role of television news. What we may be seeing is the birth of the nation's first true electronic newspaper. ■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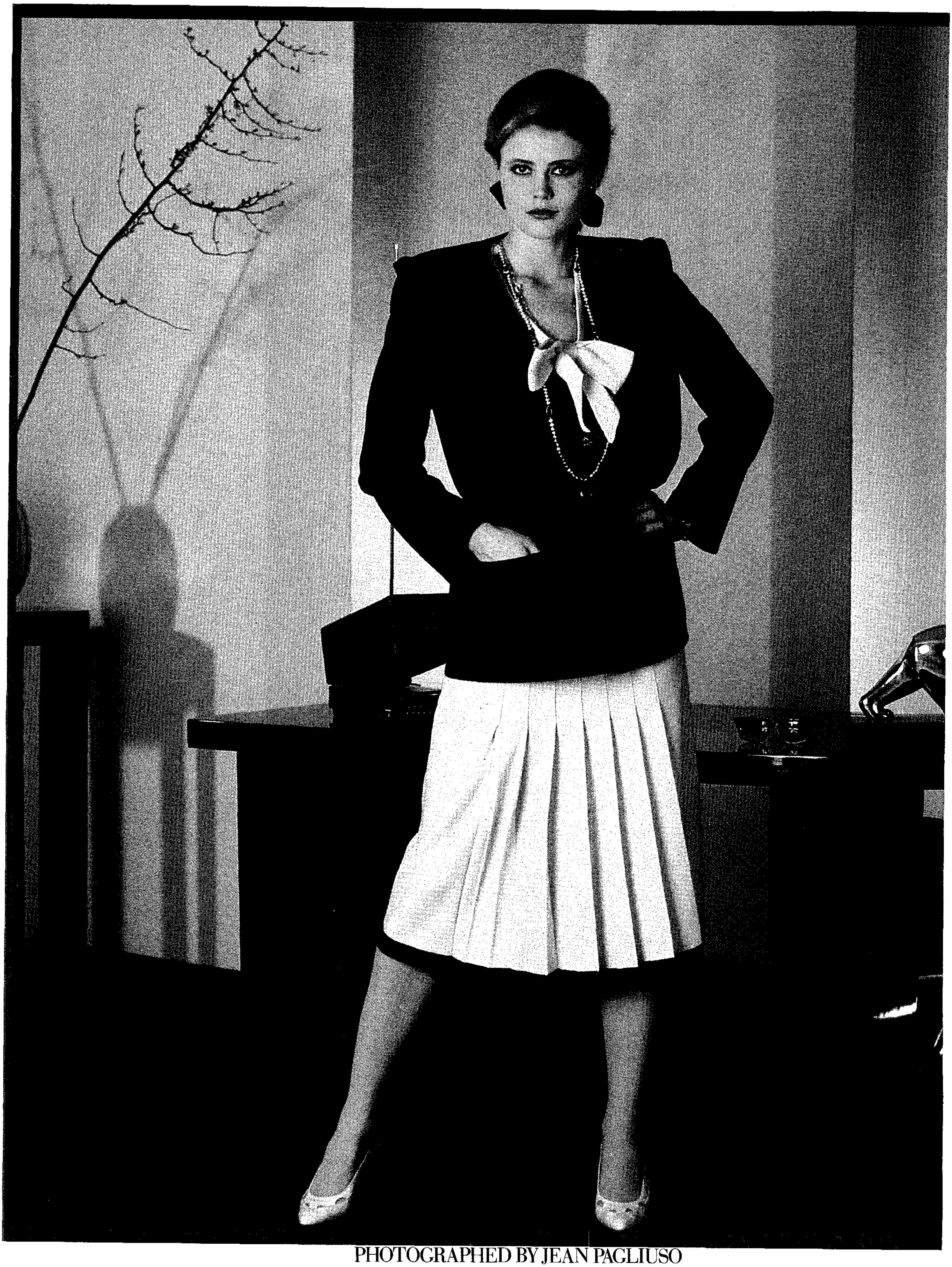
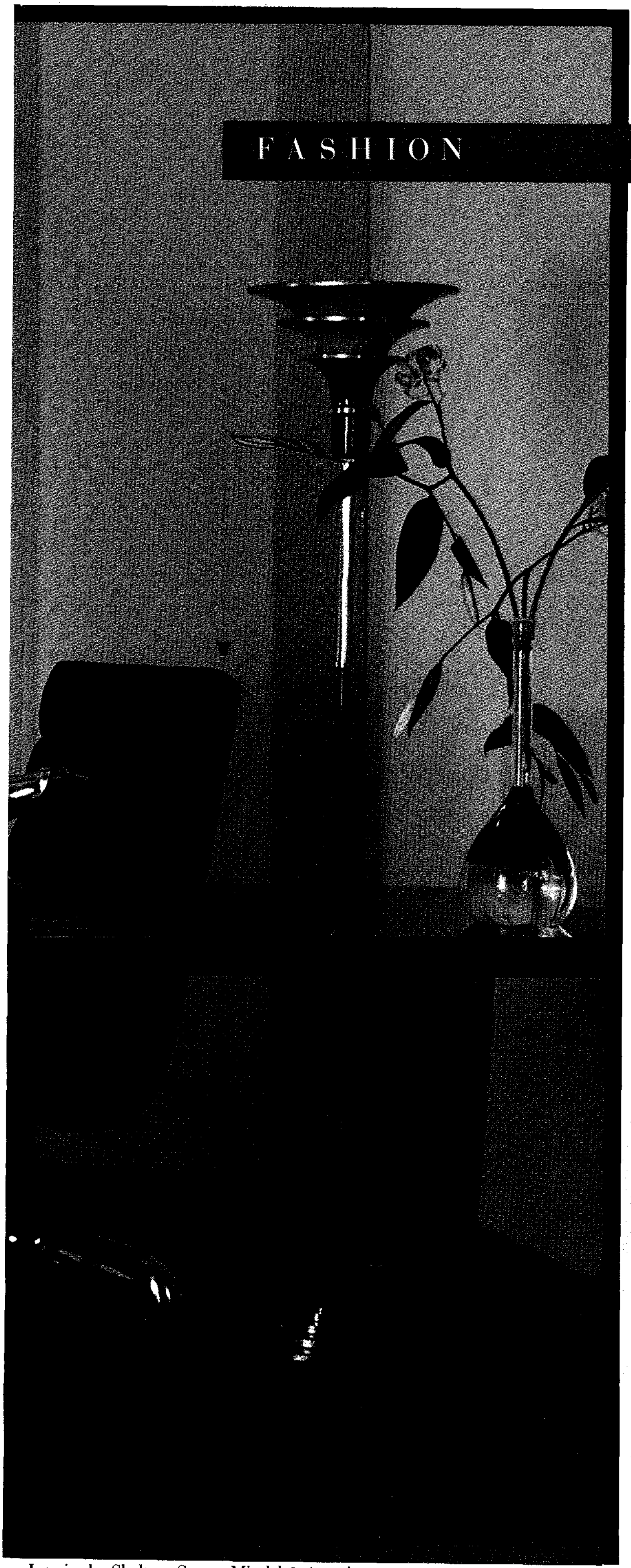


PHOTOGRAPHED BY JEAN PAGLIUSO

Strong Suits

BY ANNA WINTOUR

ONCE upon a time, many career women felt that in order to be taken seriously by their male colleagues they had to dress like them. But it soon became apparent that she who is content to blend into the background should also be content to stay there. Here, then, are suits for women in the foreground, whose confidence shows in a style of dressing that fits no mold—women who dress suitably.



Interior by Shelton, Stortz, Mindel & Associates.

SONIA RYKIEL interprets the classic Chanel suit, a look that will be important through next winter.

Wool-knit jacket, $530 at Barney's and Henri Bendel; wool-knit skirt, $295, and sweater, $220, at Barney's, Bendel's, Bloomingdale's; necklace of freshwater pearls and semiprecious stones, $1,900, and gold chain with semiprecious stones, $1,680, by Joan Boyce, at Saks Fifth Avenue; pumps, $230 at Maud Frizon (49 East 57th Street). Model: Eva Johansson of Ford. Furniture available at Joia; television by Sony.

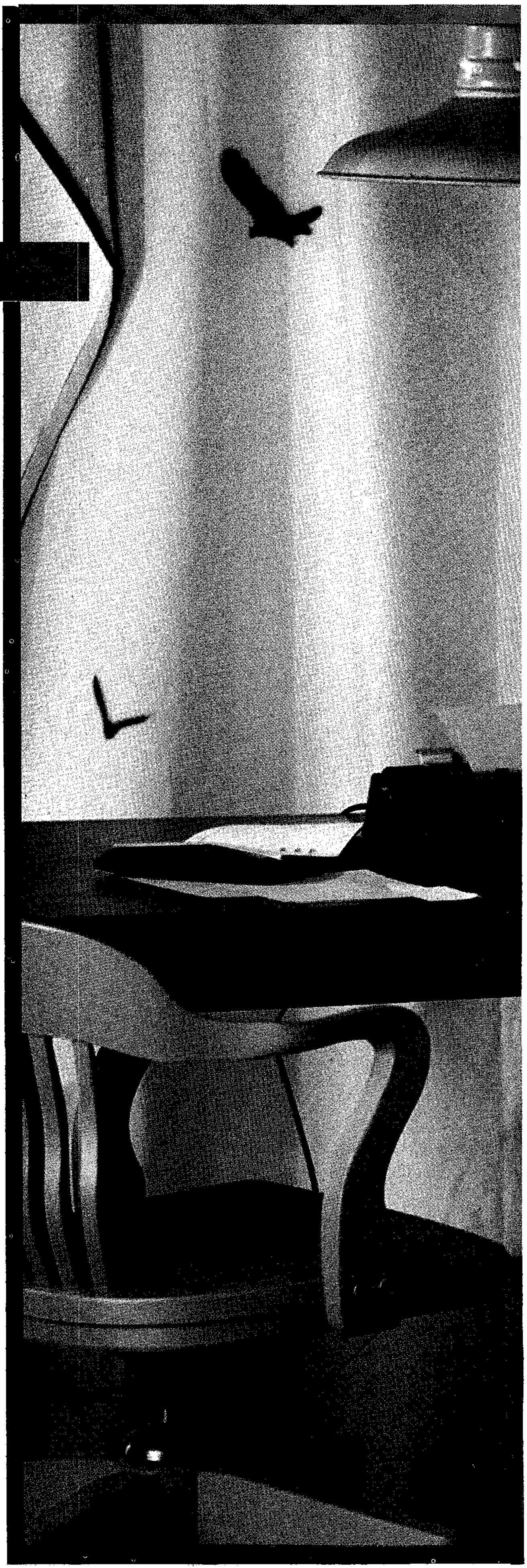
ARMAND DIRADORIAN balances a short, paneled skirt with a long, full duster for proportions that are young and new.

Below: cotton jacket, about $104, skirt, about $72, and blouse, about $45, at Bendel's and Nancy & Co. (986 Madison Avenue, near 76th); belt, $75 at La Bagagerie (727 Madison Avenue, near 64th); pumps by Sacha, $120 at Bendel's. Model: Sydney of Elite Model Management. Desk by M. Nord Haggerty, at Ace Jointers; chair by Giandomenico Belotti, at ICF.

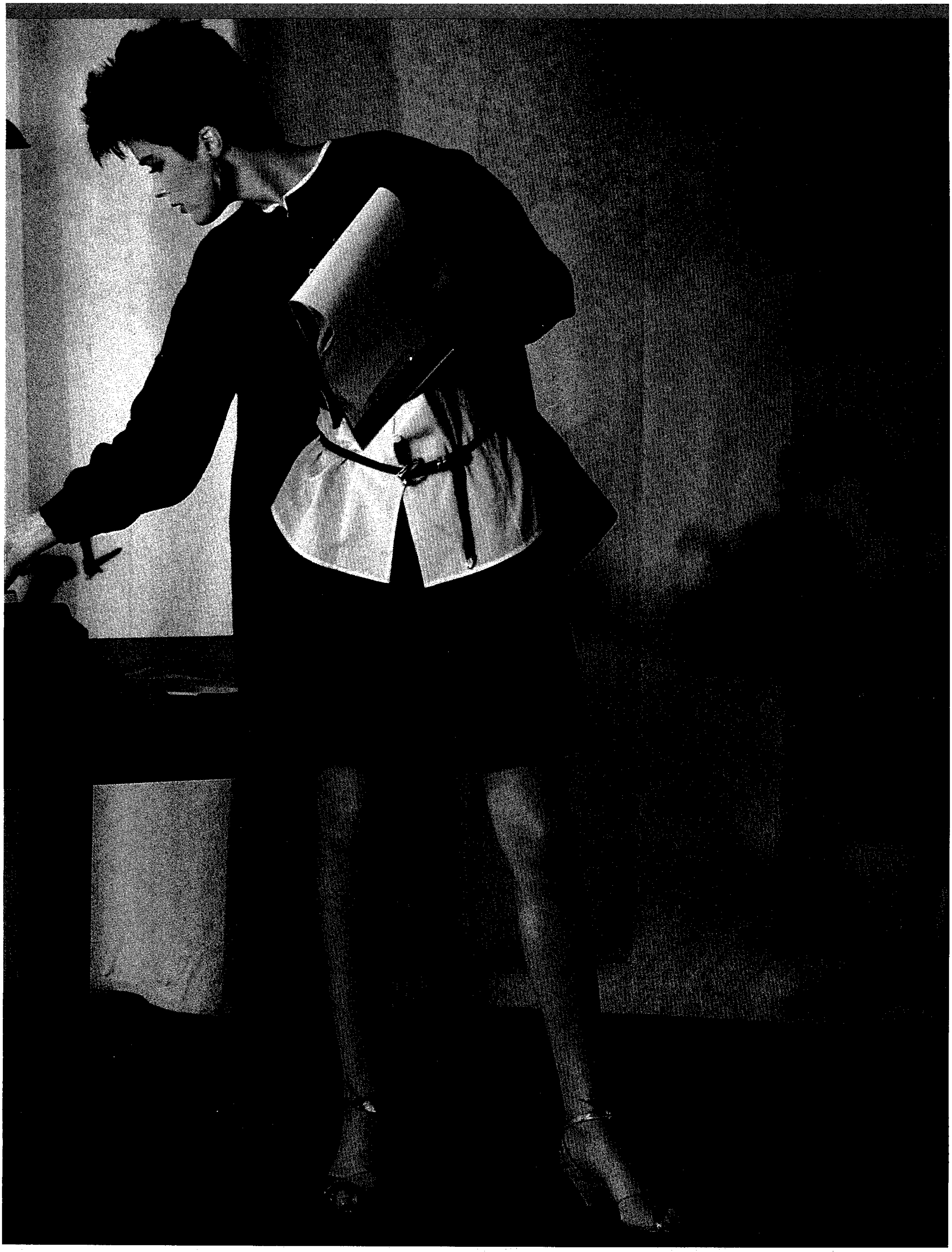
GIORGIO ARMANI's unstructured, free-moving suit mixes layers and stripes in this season's most important color: indigo blue.

Right: cotton jacket, $380, shirt, $280, and linen culottes, $250, at Bloomingdale's; belt by Barry Kieselstein-Cord, $545 at Bendel's; earrings by Stephan Allendorf, $160 at Artwear (409 West Broadway); sandals, $240 at Maud Frizon. Model: Pam Huson of Ford. Backdrop at Imero Fiorentino Associates; chair by Jasper Seating Company, at Furniture Programmers; typewriter by Olivetti.

Interior by M. Nord Haggerty Design.



Interior by Alan Buchsbaum.



YVES SAINT LAURENT pairs an oversize blazer with a short skirt in an updated, softened variation on a classic-tailoring theme. *Cotton-gabardine jacket, about $450 at Bergdorf Goodman and Saint Laurent Rive Gauche (855 Madison Avenue, near 70th), and skirt, $155 at Saint Laurent Rive Gauche; silk scarf by Christian Dior; gold earrings by Barry Kieselstein-Cord, $2,200 at Bendel's; Lucite cuff by Mikal-Jon, $350 at Artwear; lizard-and-net pumps, $275 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th). Model: Karen Howard of Ford. Painting by Rosemarie Castoro, at Hal Bromm Gallery; table by Joe D'Urso, at Knoll International; chair by Josef Hoffmann, at ICF; light from Light, Inc.; Micro Notetaker and Typecorder by Sony.*

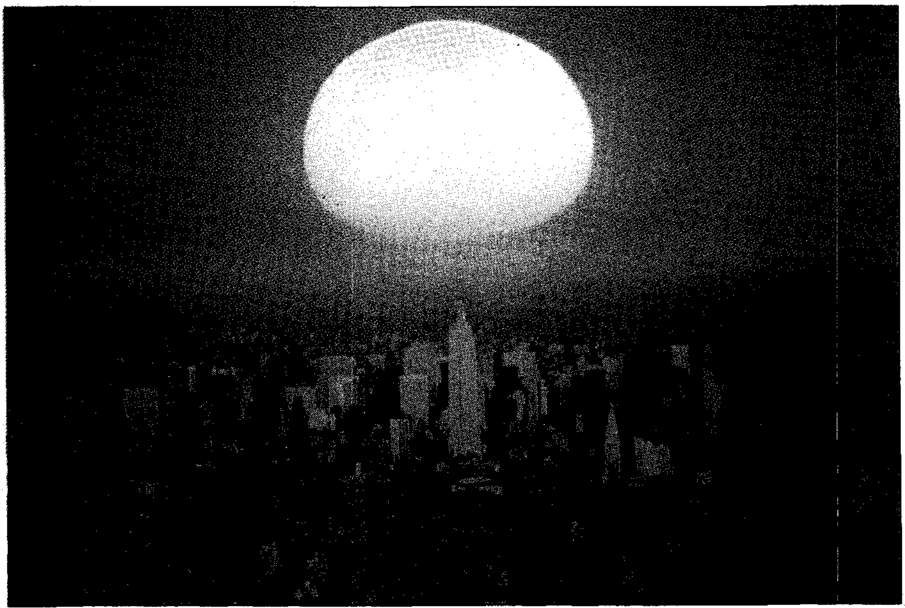
Hair: Bruno Demetrio of Le Salon (page 46) and Hamid. Makeup: Anne-Marie Barthelemy. ■

Interior by Bray-Schaible Design, Inc.

Books/Rhoda Koenig

THE CLOUDED CRYSTAL BALL

"...*The Fate of the Earth* may be an important book, but it will most likely be a book more decorated than read..."



What if? *A bomb burst over the Empire State could kill everyone within nine miles.*

The Fate of the Earth, *by Jonathan Schell. Alfred A. Knopf; 244 pages; $11.95.*

IN THE YEARS SINCE NUCLEAR WEAPONS were unleashed on Nagasaki and Hiroshima, most of us have learned to stop worrying and live with the bomb. To Jonathan Schell, this makes as much sense as playing shuffleboard on the *Titanic.* He sees our adjustment to the idea that the world could end tomorrow as evidence of mass depression, and he wants to administer some short, sharp shocks to remind us of our peril:

> A world menaced with imminent doom is in a way deceptive.... Now we are sitting at the breakfast table drinking our coffee and reading the newspaper, but in a moment we may be inside a fireball whose temperature is tens of thousands of degrees. Now we are on our way to work... but in a moment we may be standing on an empty plain under a darkened sky looking for the charred remains of our children.

The most compelling part of *The Fate of the Earth* is not any of this revivalist rhetoric but a grim marshaling of the available facts about nuclear war. Drawing on studies published by the National Academy of Sciences, the Congressional Office of Technology Assessment, and other impeccable sources, Schell depicts the probable consequences of a nuclear holocaust. Most of the world's population would die outright; the survivors, if any, would eventually die in epidemics or from radiation-caused cancer or starvation or exposure; food crops would be scorched off the face of the earth; sea organisms basic to the food chain would become extinct—and so on and so on, down to the information that a holocaust "could cut the biological productivity of deciduous forests by as much as twenty per cent" and increase ultraviolet radiation to a level that would cause blindness in animals (perhaps the most picturesque detail: "The loss of sight would throw the environment into disarray as billions of blinded beasts, insects, and birds began to stumble through the world").

Schell's description of the effects of a one-megaton bomb exploded over the Empire State Building is a scenario to make local residents burst into tears and Moral Majoritarians rub their hands in glee. "From Greenwich Village up to Central Park, the heat would be great enough to melt metal and glass.... People in the street would immediately catch fire.... The West Side skyline would fall from south to north.... The city and its people would be mingled in a smoldering heap."

Since we have no means of preventing such a catastrophe, Schell may be right to think of us as insane, or, at best, adolescent. But adolescents may welcome a gentle guru. And so Jonathan Schell puts his fingertips together and says, like Mr. Pecksniff, "Let us be moral. Let us contemplate existence." The greater part of *The Fate of the Earth* is a meditation on the idea of destroying our species, the burden of which is that we can wipe ourselves out if we like, but it would be very wicked and wrong to deny life to countless unborn generations. We must ask ourselves

> what these unborn ones, most of whom we will never meet even if they are born, mean to us.... If we find the nuclear peril to be somehow abstract, ... part of the reason, certainly, is that the future generations really are abstract—that is to say, without the tangible existence and the unique particularities that help to make the living real to us. And if we find the subject strangely "impersonal" it may be in part because the unborn, who are the ones directly imperilled by extinction, are not yet persons.

Most of Schell's ramblings are on this level of pompous banality and redundancy (his two favorite expressions are "namely" and "that is to say"). The nuclear menace, he says, may be the reason that art has become increasingly solipsistic and impermanent, and love "impersonal, detached, pornographic." (And here I'd always thought it was atheism and contraceptives.) Schell quotes Rilke, Pericles, Burke, and Hannah Arendt, and, buttressed by their authority, announces, "From the foregoing, it follows that there can be no justification for extinguishing mankind."

Schell's answer to the nuclear crisis is not a new one: To prevent warfare among nations, "the system of independent, sovereign nation-states ... must be swept away." He doesn't have any advice on how to accomplish this ("I have left to others those awesome, urgent tasks"), but don't be discouraged: The beginning "can be as simple as a phone call to a friend."

Obviously, Schell's message is an important one, but it is too important to be trivialized with advertisements for the author's sensitivity. *The Fate of the Earth* may be an important book, but it will most likely be a book more decorated than read. ■

Photograph: Four by Five.

Theater/John Simon

FROM THICK SOUP TO CANDIED NUTS

"... *Solomon's Child* is contrived and calculated; *Livin' Dolls* is entertaining and inconsequential, a theatrical bonbon..."

PROBABLY THE HARDEST THING TO REPresent on a stage is a slow, or relatively slow, process of mental change—an internal transformation in which that very process must carry the burden of dramatic action. This is why, for example, plays about psychotherapy invariably fail, and it is the reason also (well, one of the reasons) for the failure of **Solomon's Child**, by Tom Dulack, about the deprogramming of a young man who spent two years with a group of religious cultists clearly based on the Moonies. Mr. Dulack does not succeed in making us fathom why Shelley Solomon—a medical student and son of Allan Solomon, an eminent medical scientist—joined the Unified Congregation in the first place, or what he and his divorced parents are really about; still less is he able to bring the process of deprogramming to credible stage life.

It is all made too easy and arbitrary. Nicodemus Balthazar (even the name, whether genuine or a *nom de guerre*, is unconvincing), the preeminent deprogrammer, is a totally unbelievable character—actually a set of three or four contradictory persons pummeled into one—and his prodigious cure consists of little more than a highly rhetorical harangue coupled with showy posturing. When you add this to the incredibility and inconsistency of all the other major characters, and the improbable driblets in which the inconsistent information about them trickles out, you have a work so thoroughly flawed that the intermittently funny lines and one or two genuinely human scenes cannot begin to salvage it. *Solomon's Child* is contrived and calculated, far too programmed for any kind of play, let alone one about deprogramming.

The best moments, in fact, have nothing to do with the religious, psychological, rational, or irrational aspects of the issue at hand. One good bit involves the dialogue about Woodstock between Liz, the mother (an obscure-community-college teacher who somehow met and has been carrying on with one of the country's richest industrialists), and a state trooper. Another records a casual exchange between Allan and Liz about his in-laws, whom he hates and is hated by, but to whom he politely sends his love. (This scene is very nicely written, staged, and performed—especially by John McMartin.) For the rest, there is failed bravura (signally in the character of Balthazar), misguided bravado (in the very choice of subject), and no cause for bravos. Indeed, the writing is so slipshod that the same peculiar redundancy, "as it so happens," is given to two unrelated characters, Liz and Balthazar.

As Shelley, Evan Handler handles some difficult things—even the preposterous business of speaking, or dancing, in tongues—with exemplary skill. Anthony Zerbe hams up Balthazar for all he is worth, which is probably all one can do with the part, and emerges as the kind of top-grade product Prague and Poland, Yorkshire and Westphalia might well contend for. As Allan, McMartin is delightful (why would any son of his wish to escape?), though totally miscast as a Jew; even Adolf Hitler would have been more credible in the role. Joanna Merlin, however, is perfect for Liz, though, after a good beginning, less and less able to cope with the convoluted demands of the role. Deborah Hedwall is wonderful as a deprogrammed member of the cult—if only John Tillinger, the director, had not made or allowed her to espouse a walk suggesting that the U.C.'s, like the Huns, live entirely on horseback. Her delivery of one of the funniest lines (about Albany, and again adscititious) constitutes one of the play's more memorable moments.

The final blows to *Solomon's Child* come from the author's irresoluteness—there are some four deliberately open and attitudinizing concluding questions—and Tillinger's uncharacteristically maladroit direction, as well as from the surprisingly inferior production values from all three capable designers.

Battle of wits: *Anthony Zerbe (left) tries to deprogram Evan Handler in* Solomon's Child.

Photograph by Gerry Goodstein.

APPARENTLY THE CHIEF FUNCTION OF the new German theater (and cinema) is to export garbage. Whereas German poetry and prose can boast several major talents, the performing arts display a noxious phase of *furor Teutonicus*, or, in the case of Botho Strauss, *torpor Teutonicus*. His current play at the Public, **Three Acts of Recognition** (*Trilogie des Wiedersehens*), is a three-and-a-half-hour sleeping pill. Converted into Seconal, it could provide three dozen Hollywood stars with easeful suicide; as a play, it almost prevented me from overcoming my lethargy after its 80-minute first act and running for my life. Seventeen characters at a show of "Capitalist Realism" in a German art gallery mosey back and forth in front of some boring

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paintings and sometimes stop long enough on the stage—representing, in more ways than one, an exhibition room—to enact their separate or joint malaise. Strauss manages the unlikely feat of couching absolute commonplaces in language and gestures unsusceptible of a single act of recognition.

I shall content myself with three typical, I swear, samples of verbal nonrecognition. (1) "Between the head and the legs there ought to be some bare middle ground where two human beings could communicate." (2) "Call up the guy who just slipped from my clutches." "Don't you mean your snatches?" (3) "My shadow itches, my shadow stings . . . I wake up with bloody fingernails." Another abortion by Strauss, with which the Phoenix flopped a while back, was entitled *Big and Little,* which applies equally here: The pretensions are gargantuan; the deliveries minuscule.

The harm is compounded by the staging of Richard Foreman (my candidate for our worst director), in which this drearily uninventive rear-guardist applies the same mindless devices of his own "ontological-hysteric theater" to other people's drama, which has nothing to do with them. Thus he makes every scene end with amplified gun shots, and strings meaningless wires and superscriptions across the top of the stage, though, given the Anspacher Theater's structure, the former are almost invisible and the latter undecipherable. And throughout, he forces weird, pointless movements on the cast, as if behavioral lunacy equaled directorial genius.

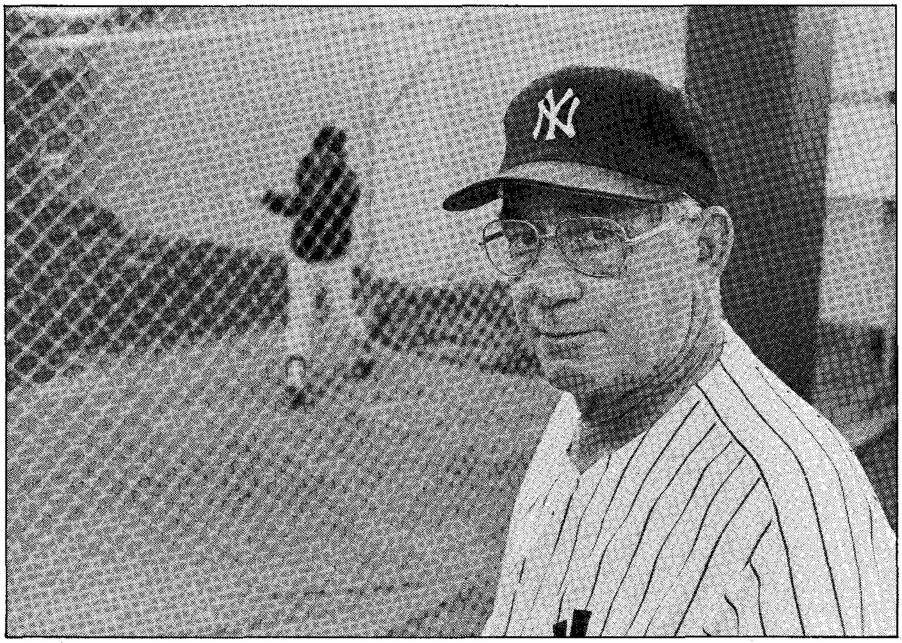
Livin' Dolls IS PART AFFECTIONATE REcreation, part affable kidding of the beach-party movies, and is every bit as entertaining as it is inconsequential. Scott Wittman and Marc Shaiman's dialogue and songs are always agreeable and sometimes scrumptious, and Richard Maltby Jr.'s direction hits its tiny target with hilarious precision. Pat Collins (lighting), Timothy Dunleavy (costumes), and particularly John Lee Beatty (sets) have outdone themselves in ingenuity and wit, so that this romance of three teenage pairs on the sands of Waikiki is good to the least grain. It is, of course, a mere theatrical bonbon, but when the meat and potatoes are stale, let us at least eat sweets.

Deborah van Valkenburgh is a superb heroine, who can make dumbness not only sexy but also sublime; as the hero, James Rich is more Fabian than Sidney and Beatrice Webb rolled together. Kim Milford creates a blissfully bumbling comic boy; among the rest, I most relished Lisa Embs as an all-pink, all-wise French poodle—and I speak from experience, having once played a French poodle in a show that was much less fun than *Livin' Dolls.* ■

The Sporting Life/Vic Ziegel

THE CIRCUS COMES TO TOWN

“. . .Without Billy and Reggie it might seem impossible, but the Yankees appear ready for another Bronx Zoo time. . .”



The Yankee skipper: *About all he can do on his own this year is quit.*

THE SPRING'S MOST IMPRESSIVE PERformance by a member of the Yankees came from a man too old to hit, throw, run, or kid himself. At 61, Bob Lemon is beginning his last year as manager. The year, as far as Lemon is concerned, could end next week, next month, or the next time the owner snaps his fingers.

“I don't give a damn if you're twenty games out,” George Steinbrenner told his manager, “you're finishing the season.” The owner's uncanny ability to make a promise sound like punishment—“I don't give a damn . . . you're finishing the season”—was overlooked by Lemon.

As working relationships go, this one has something in common with that of Dagwood and Mr. Dithers. In 1979, George fired Lemon in mid-season, his reward for winning the World Series the previous October. Since then, the owner has snapped away three other managers. So when George delivered his extravagant guarantee—“you're finishing the season”—Lemon had no trouble expressing his admiration. How he put it was “Oh, come on, George.”

The Yankees, I'm sorry to say, appear ready for another Bronx Zoo sort of time. Without Billy Martin and Reggie Jackson, and their skyscraper egos, that might seem impossible. But the signs are unavoidable.

Still smarting from the World Series defeat by Los Angeles, George asked his team to show up in early February, well before the opening date for spring camps. This made the players unhappy. During the exhibition schedule, they lost more games than they won, including their only meeting with the Mets. That made George unhappy.

One of the new people, Dave Collins, a free agent who came over from Cincinnati, couldn't understand so much unhappiness. “Cincinnati was a very conservative organization, a very conservative city,” Collins explains. “You never heard trade rumors. Here, you hear them every day. You never know who's going to be in the next locker.

“Seems like George is always in the center of things,” Collins has noticed. He hadn't talked to any of the players before deciding to sign with the Yankees, and he didn't read *The Bronx Zoo.* “I had an idea of what to expect,” Collins says now, “but being here and seeing it and reading about it in the newspapers are two different things. The one thing I've learned is to go out, try and do your job every day, and try not to worry about things you can't control.” Without prompting, he adds, “That's easy to say, a lot tougher to do.”

The last time the major leagues managed to avoid a strike, in 1980, Collins batted .303 and stole 79 bases. The outfielder fit in beautifully with George's design for this season, a running pinstripe pattern. But the Yankees were only one of three teams pitching hard for Collins. George finally won him over with a contract estimated to be $750,000 annually and the promise that he would be in the lineup, somewhere, outfield, designated hitter, “as much as Dave Winfield.” And George suggested that he make himself more useful by taking lessons at a new position, first base.

Collins worked hard with the strange glove for all of February. When the exhibition games began, in March, there was a flurry of stories comparing the bomberless Bronx club with the Mets' potent home-run duo of George Foster and Dave Kingmen. Worst of all, the Yankees were losing. George began barking at the team he had so lovingly put together. When Dave Revering, a disappointment at first base last year, began finding his home-run stroke, George wanted to see more of him. Pretty soon Revering was spending all of his time at first base. Collins? Let's say he was in uniform.

By the start of the season, Revering was the regular first-baseman, ahead of Collins and another every-day player and .300 hitter, Bob Watson. Only on the Yankees could talented types like Watson and Collins be watching games from the bench. “A team can have too much talent,” Collins points out. “If some of your talent's not getting the time they should, people who are used to playing a lot, you could have problems. My biggest concern, coming to the Yankees, was where and how I was going to be used. I went strictly on George's word. And right now I'm in a holding pattern.” He means a holding pattern that belongs in the movie *Airplane.*

Collins is a step away from exploding. And Watson, an articulate if low-key fellow, may finally produce a grumble. How can they resist, when so many people prowl the Yankees' clubhouse carrying notebooks and tape recorders? Lou Piniella made major bitching sounds during spring training and was fined

Photograph by Christopher Little.

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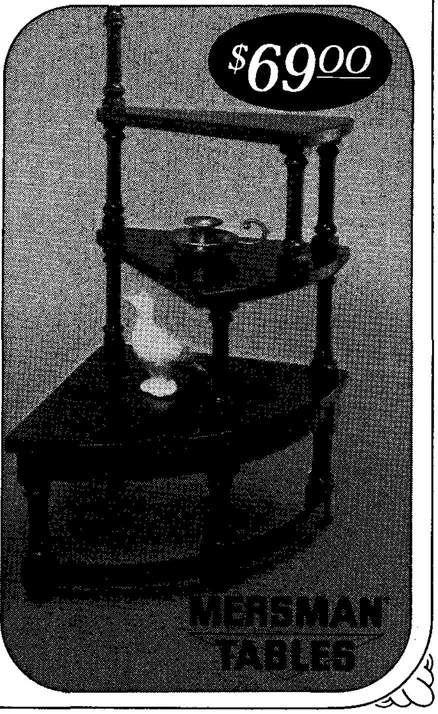

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twice. That should hold him for a while.

Graig Nettles, the new captain, has been uncharacteristically silent. He's the man who once expressed the belief that if the Yankees lost more often, George would be continually flying up from Tampa to tell them to stop it. The more flights he took, Nettles reasoned, the better his chances of crashing. Nettles also said, when Sparky Lyle was traded a year after winning pitching's highest award, "From Cy Young to sayonara." We're waiting to hear from Nettles.

As well as from Dave Winfield. The $1.5-million outfielder was cooperative enough last season, batting in front of cleanup hitter Reggie Jackson. When he failed miserably in the World Series, with one measly single in six games, he wouldn't answer questions. On the other hand, Winfield did apologize to George. This year, with Reggie gone, Winfield's the cleanup hitter, a pressure position. Will he improve his long-ball offense or work on his apologies? One of George's finest trades last winter brought in, at $6.25 million for six years, right-fielder Ken Griffey. He's a perennial .300 hitter who doesn't complain and just turned 32. If he were any younger, the owner wouldn't have trusted him.

The pitching, led by Ron Guidry, is splendid. Especially if you ignore the fact that Tommy John will be 39 next month; Dave Righetti couldn't have had a worse spring; Rick Reuschel, who's on the disabled list with a bad shoulder, may be washed up; and Doyle Alexander, acquired two weeks ago from the Giants, never did visit spring training. He needs a few more weeks. A good thing the bull pen still belongs to the wonderful Goose Gossage and the next-best arm, Ron Davis.

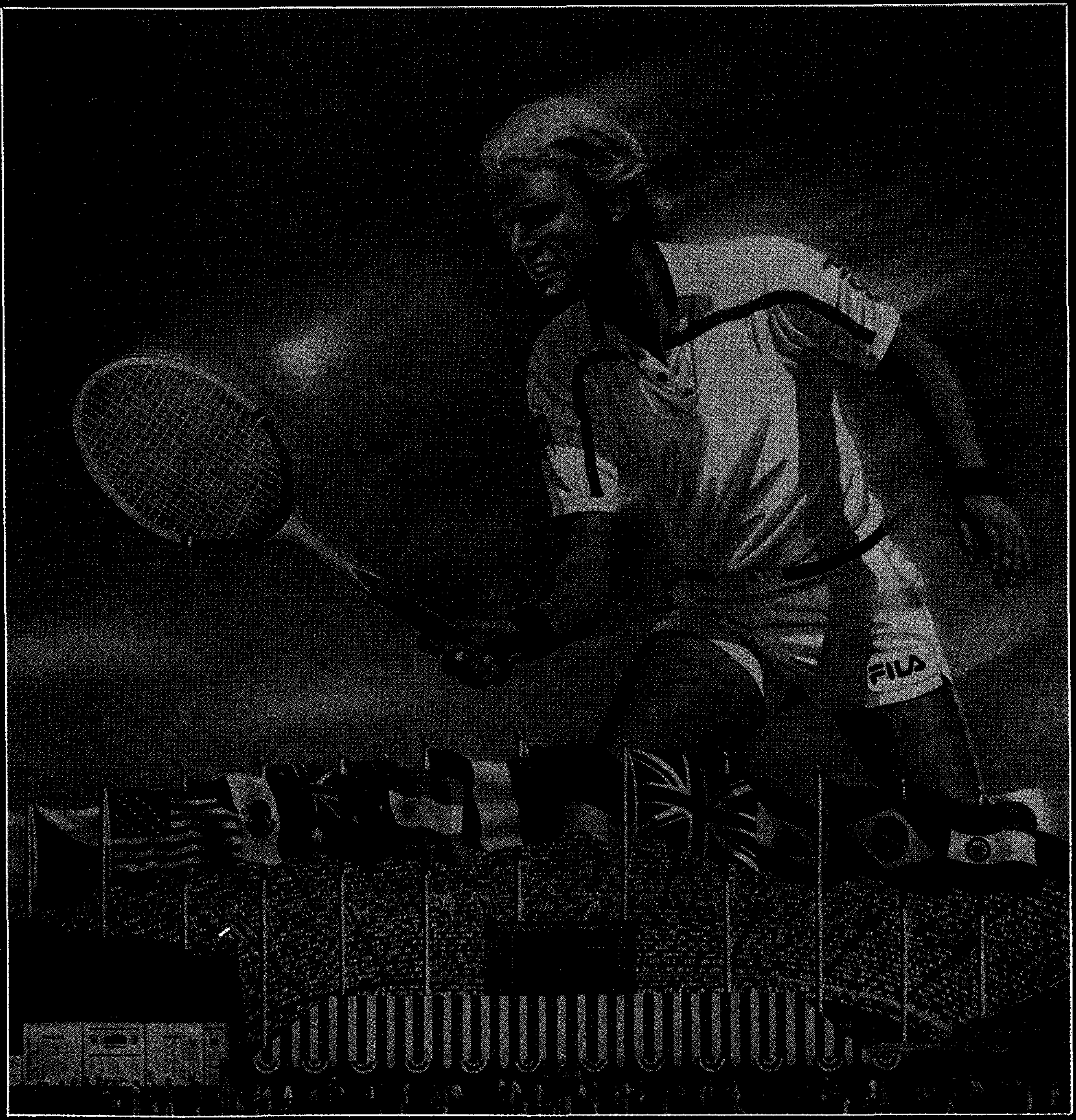
"Gene Nelson is going to be a big winner for us." George said that just before he traded the 21-year-old right-hander to Seattle for another relief pitcher, a position the Yankees shouldn't be concerned about. More trades, juggling, fine-tuning can be expected. There is every chance the manager will be notified of these maneuvers. The day before the snowed-out first game, Lemon didn't have an opening-day batting order for the press. Most unusual. He was still waiting to find out which four Yankees would be cut to meet roster requirements.

These decisions are made for him by the front office, a group named George. About all Lemon can do on his own this year is quit. Or watch the team lose a few too many games. For all that, Lemon's sangfroid is remarkable.

Last week, a reporter wondered about the effects of the long spring. Would the manager be in favor of it for future years? "It's okay with me," Lemon said, a shrug in his voice. "I don't have any future years." ■

SPECIAL ADVERTISING SECTION

TOURNAMENT OF CHAMPIONS



Presented by Bache

Forest Hills
May 2-9, 1982

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Five adults will find themselves extremely well cared for aboard the 300SD. Its interior is almost 109 cu. ft. worth of first-class repose, fitted with only first-class amenities. The 15.16-cu. ft. trunk seems almost oversized.

Yet so disciplined is its design that the car is only 202.6 inches long, with a 39-ft. turning circle. At 3780 lbs., it is neither overweight nor underweight but athletically trim. (Its welded unit body makes use of esoteric high-strength, lightweight steels.)

Such basic efficiencies permit the efficiency of a diesel engine only *three liters* in size. It is not a ponderous V-8 but an in-line five–and such a light drinker that a fuel cost of about $397 per annum is conceivable, based on 10,000 miles' driving, current average diesel fuel prices of $1.31 per gallon, and a 33 mpg EPA highway mileage figure.* (City mpg 27 EPA.)

Imagine: a corporate car you can fuel for a year at about the cost of a one-way New York to Phoenix First Class airline fare.

So sanguine is Mercedes-Benz about its reliability that the 300SD comes with a warranty of 36 months or 36,000 miles.**

This dogged, frugal diesel is meanwhile the most *powerful* such engine yet placed in a production automobile.

Old images of "diesel lag" are obliterated in a turbinelike rush of energy and brisk acceleration, generated by a built-in turbocharger. (If you miss an appointment or a plane, you can't blame your 300SD.)

Not for boulevards only

If the 300SD doesn't perform like the usual diesel, neither does it handle like the usual limousine in the clutch.

Mercedes-Benz, refreshingly, assumes that even company presidents must sometimes face switchback curves, slippery spots and potholes. The 300SD is girded for such adversity: its fully independent suspension, zero-offset steering and forged light-alloy wheels may be less showy than opera windows or carriage lamps. But more useful, more often.

There is no real need for a company driver to pilot the 300SD. Its acute precision of response makes it deeply pleasurable to drive, across town or across country. A "driver's car," defined. For instance, note that its crisp four-speed automatic gearbox can also be shifted by hand.

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Passengers are hardly ignored. Twin reading lamps are recessed in the rear of the cabin. There is even a separate ventilation console to serve the rear-seat occupants. The complement of standard features includes electronic cruise control, electric window lifts and front-seat adjustment, AM/FM stereo radio/cassette player with four speakers, and trimming in genuine hand-finished woods. No fewer than 120 individual safety features are also standard.

The 300SD's history of value retention outstrips that of any luxury sedan extant. In fact, the February 1982 *N.A.D.A. Official Used Car Guide* discloses an average retained value for the 300SD, over the past three years, of 88 percent. This helps place its $37,000† price in proper perspective.

A persuasive statement

There is one final argument for bringing a Mercedes-Benz 300SD Turbodiesel Sedan into the firm. While efficiently serving the firm, it serves also as a fine advertisement–identifying your company as progressive-minded, and sensible, and shrewd. What limousine has ever made a statement quite like that?

◀ *Efficiency meets efficiency: The Mercedes-Benz 300SD Turbodiesel Sedan and the advanced twin-turbine Lear Fan business aircraft.*

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*EPA estimate for comparison purposes. The mileage you get may vary with trip length, speed and weather. ** This is of course a limited warranty; you should consult your authorized Mercedes-Benz dealer for full details. †Approximate suggested advertised delivered price at port of entry.

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THE ROAD TO FOREST HILLS

BY ROD HUMPHRIES

Every year more than 1,000 professional tennis players, bound in their tiny world of aircraft cabin, hotel room and tennis stadium, embark on an exhausting odyssey around the globe.

They play their sport on anything from carpet to clay and grass to cement, competing in tournaments as well known as Wimbledon and The Open in New York and as unknown as Bahia, Benin City and Bari.

In recent years I have traveled extensively in that moveable cocoon with countless hours spent at airport lounges, in locker rooms, and searching for late night spots to snatch meals with players who finished matches well after midnight.

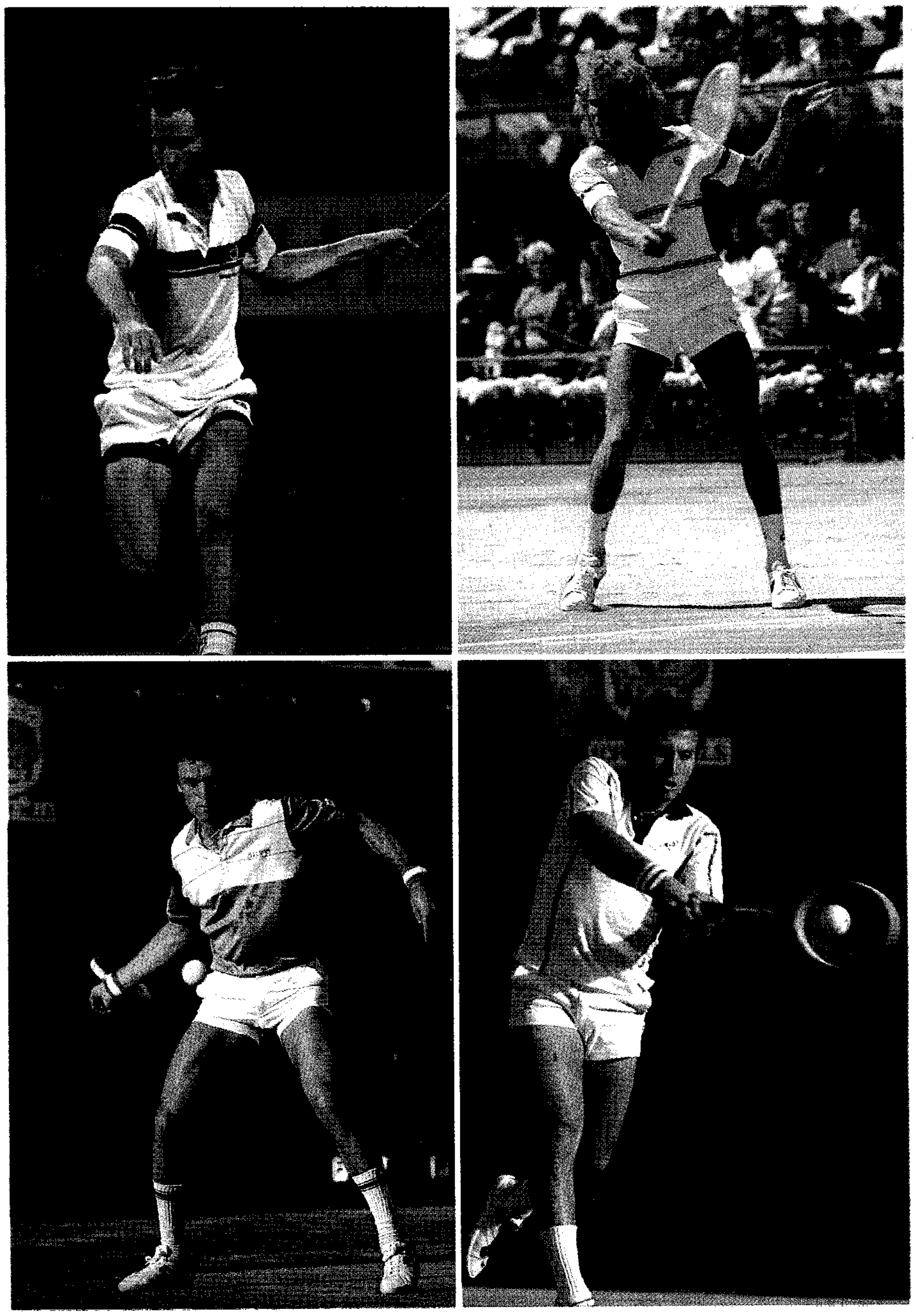
Once you have visited the towers called Eiffel and London—or the temples of Tokyo—the novelty fades and many of the players invariably lock themselves in their hotel rooms playing hermit for the week with simply their tape deck, a good book or television to keep them company.

Sure, it is a little easier for the big-money players who can afford to take more leisure time than the journeyman constantly on the hunt. These second-tier players fly from one continent to another, not knowing if they will even make it into the main draw and earn enough money to cover their travel and hotel expenses. And when it comes time to sign for the doubles—which is usually done at the tournament site—incredible bartering takes place as each of these players seeks out a partner whose computer ranking will enable them to get a place in the draw. Invariably it doesn't work.

So then it's on to the next city, perhaps thousands of miles away, in search of that pot of gold that, once again, is invariably absent from the end of the rainbow.

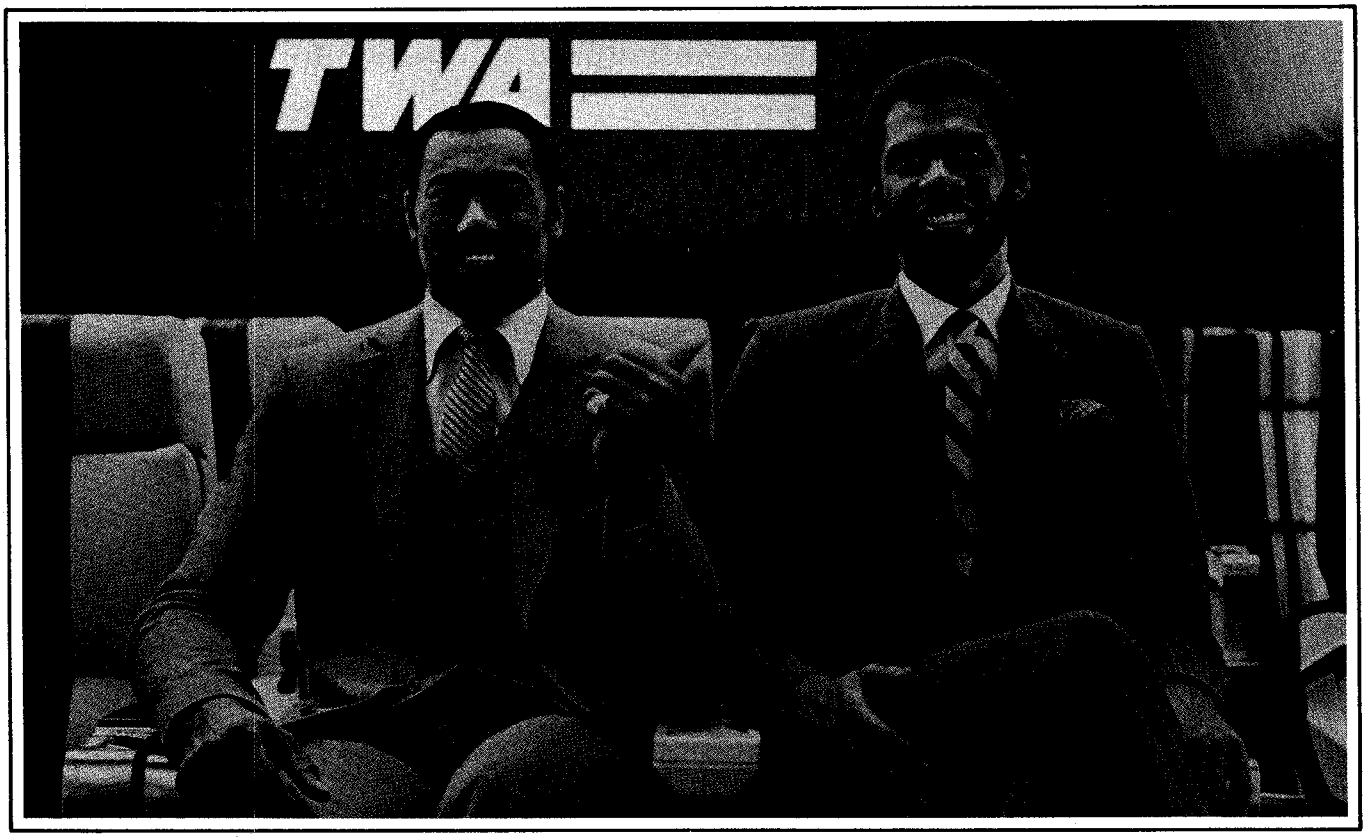
In the days before Open tennis in 1968, there were no computer rankings to haunt the international player. The unending quest for computer points these

(continued on page 6A)



Local heroes John McEnroe and Vitas Gerulaitis (top left and right) fell early in '81, with the Argentinian Clerc (lower left) shortly thereafter. But steady Eddie Dibbs was right on target and came out on top of the field.

Big news in big seats. TWA's new Ambassador Class^{sm} to California.

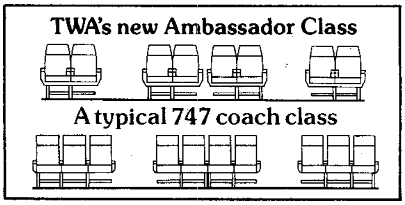


"TWA's new business class has enough room for anybody. Even a big guy like Kareem."

Wilt Chamberlain, 7'1"

"Yeah, and if I'm comfortable imagine how comfortable a little guy like Wilt is."

Kareem Abdul-Jabbar, 7'2"



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THE ROAD TO FOREST HILLS

days, however, which eventually leads to the chance to play in major tournaments (and the resulting big money), has spawned a generation of hungry young touring pros from far-flung countries never in the past considered tennis nurseries. And some of today's young players would almost kill for a computer point.

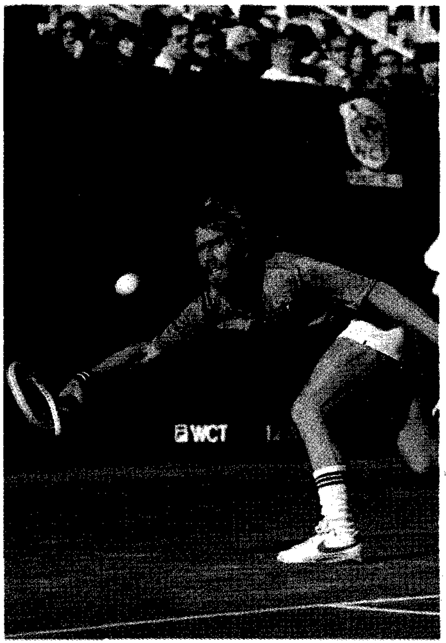
So while a handful might enjoy the jet-set cocktail life, the rest are in a different world. Let us ponder for awhile the story behind such a player—the determination behind the face.

Any tennis buff can tell you that John McEnroe won Wimbledon and the U.S. Open in New York. But who ever heard of Bahia, Benin City or Bari, let alone who won tennis tournaments in those towns.

Bahia is in Brazil and the tournament there was won by a Belgian-born, American citizen on the comeback trail named Pat DuPre. Benin City is in Nigeria and can you imagine the difficulties a Rhodesian-born, American-domiciled player named Haroon Ismail went through to claim that tournament victory. And then there is Bari in Italy. It was won by a newcomer called Zoltan Kuharszky. He is listed in the tennis records as being from Hungary, but the Hungarian Tennis Federation says he is not one of theirs. His residency is listed as Switzerland.

But for one week in May each year the DuPres, Ismails and Kuharszkys can rub shoulders with the likes of McEnroe, Vitas Gerulaitis, Jimmy Connors, Jose-Luis Clerc, and many other top names in tennis, as tournament champions.

The speedy Brazilian Kirmayr ran down every ball all week long, but ran into Dibbs in the Tournament finale.



They are members of the exclusive champions' club, players who won a tournament offering $25,000 or more in prize money somewhere, anywhere, in the world on the men's pro tour during the previous 12 months. And only those winners are invited by World Championship Tennis to compete at Forest Hills each spring in WCT's Tournament of Champions. To provide added incentive to the competitors, WCT, with the assistance of sponsors Bache and Mercedes-Benz, has set aside $500,000 in prizes—$300,000 in direct prize money and $200,000 in a bonus pool that the individual champions participate in relative to the number and caliber of tournaments each has won. And as the Finals fall on Mother's Day, Revillon will again be awarding a fur coat that day to the winning player's mother. It is easy to see how this tournament's unique format and prize structure have produced such highly competitive tennis and such an inordinate number of upsets.

So no sports fan should take lightly the victories of less-than-household names when running through the Tournament of Champions field. Spaniard Fernando Luna at Zell-am-See in Austria; Werner Zirngibl at Galatina in Italy; Pablo Arraya in Torino, Italy; or Marcos Hocevar in Campinas, Brazil, have gone all-out to beat their peers in those given weeks.

They are champions, they have earned a spot at Forest Hills, and anything can happen once they get here.

Take the delightfully infectious Carlos Kirmayr, who rose out of the satellite tournaments of Brazil to almost conquer this truly championship field in May last year. McEnroe, ranked first in the world, and crafty European clay specialists Angel Gimenez, Wojtek Fibak and Balazs Taroczy fell to Kirmayr before he himself succumbed to the human ball machine, Eddie Dibbs, in the championship match.

Making their marks this year may be the exciting Chilean youngster Pedro Rebolledo who won at Vina del Mar or Ramesh Krishnan, the brilliant son of former Indian Davis Cup player Ramanathan Krishnan, who conquered the Philippines last November. They have earned their place and now they want a big piece of the $500,000 and a chance to let America see them via the ABC live television coverage.

But whenever champions gather it is the greats who generally find their way to the top. McEnroe has done it on the lawns of the All England Club, the hard courts of Flushing Meadow and the carpet of the WCT Finals in Dallas. But he has yet to do it on the slow clay of Forest Hills or Paris.

This will be his fifth try at winning Forest Hills. He lost here to Ilie Nastase in 1978; to Victor Pecci in 1979; to Vitas Gerulaitis in the final of the inaugural Tournament of Champions in 1980 and in his first match to Kirmayr last year.

McEnroe has the most complete arsenal of all the world's tennis players, but he has yet to adapt to winning on slower clay surfaces; maybe it is in the mind.

He will certainly need to have his mind ready for the 1982 event because his latest arch rivals, Ivan Lendl of Czechoslovakia and Jose-Luis Clerc of Argentina, both with a better win-loss record against the New Yorker, have qualified with a bag full of tournaments.

Vitas Gerulaitis is back on the winning track and also has won two of the four WCT events held at the West Side Club. Dirt kickers such as Dibbs, Fibak, Taroczy... rising stars like Kriek, Van Patten, Purcell... and the Fernando Lunas and Zoltan Kuharszkys of the tennis world will be there.

The champion-versus-champion format is the only one of its kind in men's professional tennis. Of the 1,000 or more who start out each year, only 50 or so make it to New York in the spring.

So it's not that easy a trip. And if you see a passenger carrying a bundle of tennis racquets, stepping off the E Train at 71st and Continental Avenue this May, he may have a date with destiny.

Ticket Information

From Sunday, May 2 through Friday, May 7, tickets to the Tournament of Champions will admit the holder to a full schedule of afternoon and evening matches—beginning at 1:00 p.m. and running to conclusion under the stadium lights.

Semifinals are scheduled for Saturday, May 8, starting at 12:30 p.m. Finals are scheduled for Sunday, May 9, at 1:00 p.m.

Daily ticket prices are:

$8 May 2-6
$12 Friday, May 7
$15 Saturday, May 8
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FOREST HILLS: A COMEBACK OF ITS OWN

BY ALLISON DANZIG

In August of 1923, just a few months after joining the staff of *The New York Times*, I took the Long Island Railroad from Penn Station to Forest Hills for the opening of the finest tennis stadium in the world next to Wimbledon. The West Side Tennis Club and its steel-reinforced, concrete amphitheatre, seating 13,750, has been in the international spotlight ever since.

Over the years, the West Side Tennis Club has stood for quality, for preeminence, and the world's foremost players from all the continents have performed there. Nowhere else other than at Wimbledon have so many of the epic matches of history been fought—including the concluding grand slam victories of Donald Budge in 1938, Maureen Connolly Brinker in 1953, Rod Laver in 1962 and 1969 and Margaret Smith Court in 1970. And few sites, if any, can rival Forest Hills' dramatic effect on the progress and growth of the game in its transformation from the social diversion of a comparative few to the healthful recreation of untold millions worldwide.

The same standard of excellence and quality that has been Forest Hills' hallmark has been maintained, preserved in the recently established association between the West Side Tennis Club and Lamar Hunt's World Championship Tennis organization of Dallas. With the club's loss of the combined men's and women's United States Open Championships following the 1977 tournament—when the United States Tennis Association moved them to the new National Tennis Center at Flushing Meadow—the premier tennis club in America was faced with a crisis. It had to make a choice between scrapping its tournament facilities and selling much of its acreage to brokers eager to erect high-rise apartments, or finding an alternative tennis attraction to replace the Open Championships.

It was at that point that Lamar Hunt—whose response to adversity is to counterattack, raise the ante and keep a tight lip—came to the rescue. When his first tournaments at Forest Hills in 1978 and 1979—$300,000 Invitationals—failed to show profits, he came back in 1980 with a $500,000 Tournament of Champions. The revised format, pitting champion vs. champion, was an instant success and has grown tremendously in popularity ever since.

Last May: Capacity crowds enjoyed a festive Forest Hills. Umpires ruled from the seat of wisdom (lower left) and carefree spectators strolled the grounds (lower right).

Mercedes-Benz

WCT
FOREST HILLS

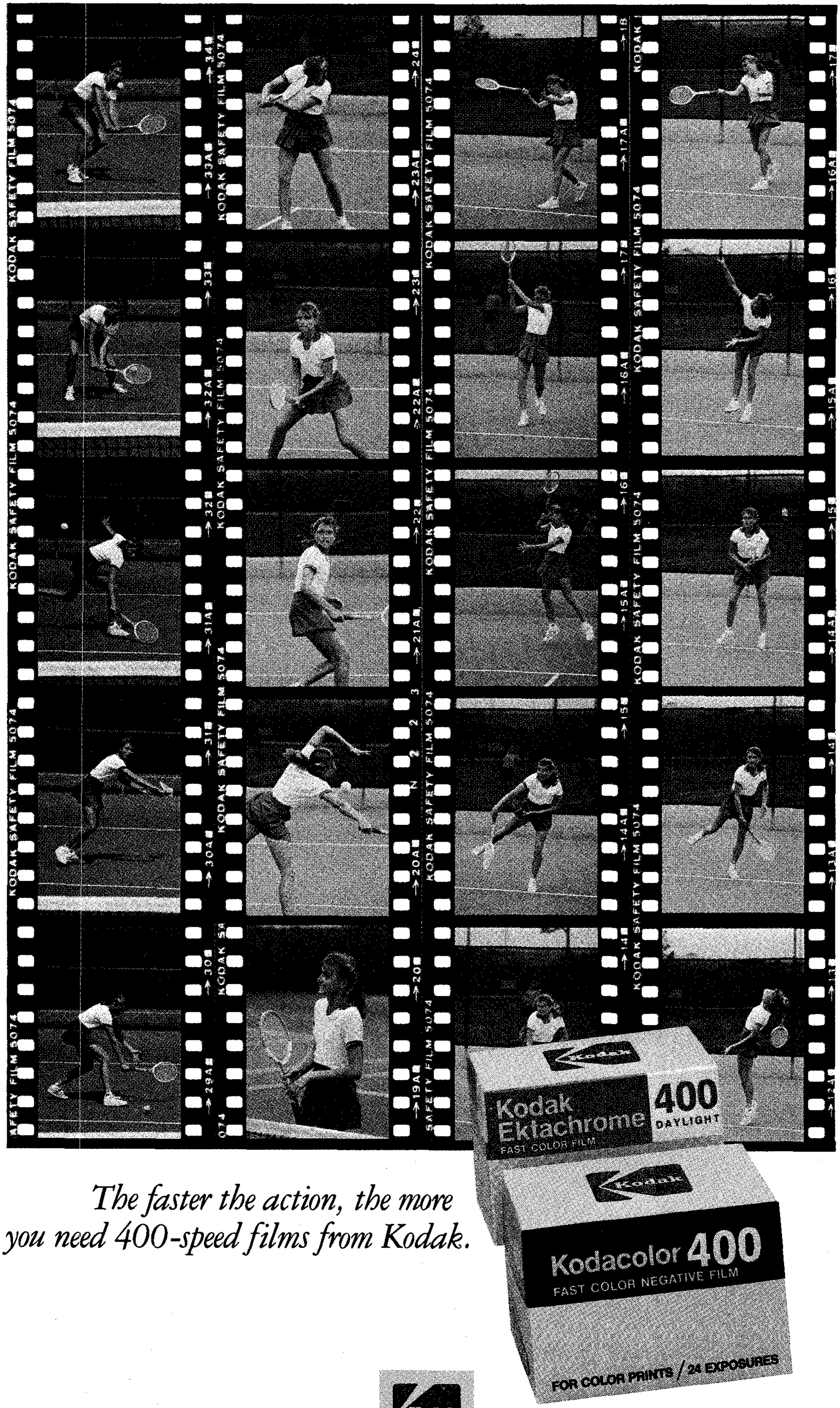
Maintaining Forest Hills' tradition of excellence means, to both the WCT impresario and to Kenneth LaVine, West Side President, not only offering top quality tennis but also presenting it in a setting worthy of its tradition and lore. It is in keeping with this ambitious commitment that much work has been done on the site in the past year.

There is a fresh, clean look about the clubhouse and the stadium, a considerable amount of money has been spent in renovating and refurbishing, and much more is in the works to assure the continued soundness of the solidly constructed, well-preserved concrete amphitheatre. The stadium, the marquee, the Tudor clubhouse have been spruced up, along with the scoreboard, with new canvas everywhere. In addition, a corrective, preventive maintenance program on the stadium, structural and electric, has been initiated that will take two to three additional years to complete and will ensure the facility's well-being for years to come.

Having spent most of my life covering this game, I have seen the greatest at their greatest. I have come to understand and appreciate the mark of a true champion—the ability to reach inside one's character to recover when all odds seem against it.

So as my wife and I sit at center court this May and watch these international titleholders battle once again before capacity crowds and national television audiences, my thoughts will not only be with those on court vying to become Champion of Champions. Indeed, mine will also be focused on Forest Hills, its wealth of tradition, and its beautiful grounds. For as much as the players themselves, the story at Forest Hills this year will be the site itself—it has staged, in a very brief period of time, as dramatic and magnificent a comeback as any I have seen in my 60-year association with the game.

Shot with a 180 mm lens, at f/5.6 at 1/1000 sec. ©Eastman Kodak Company, 1982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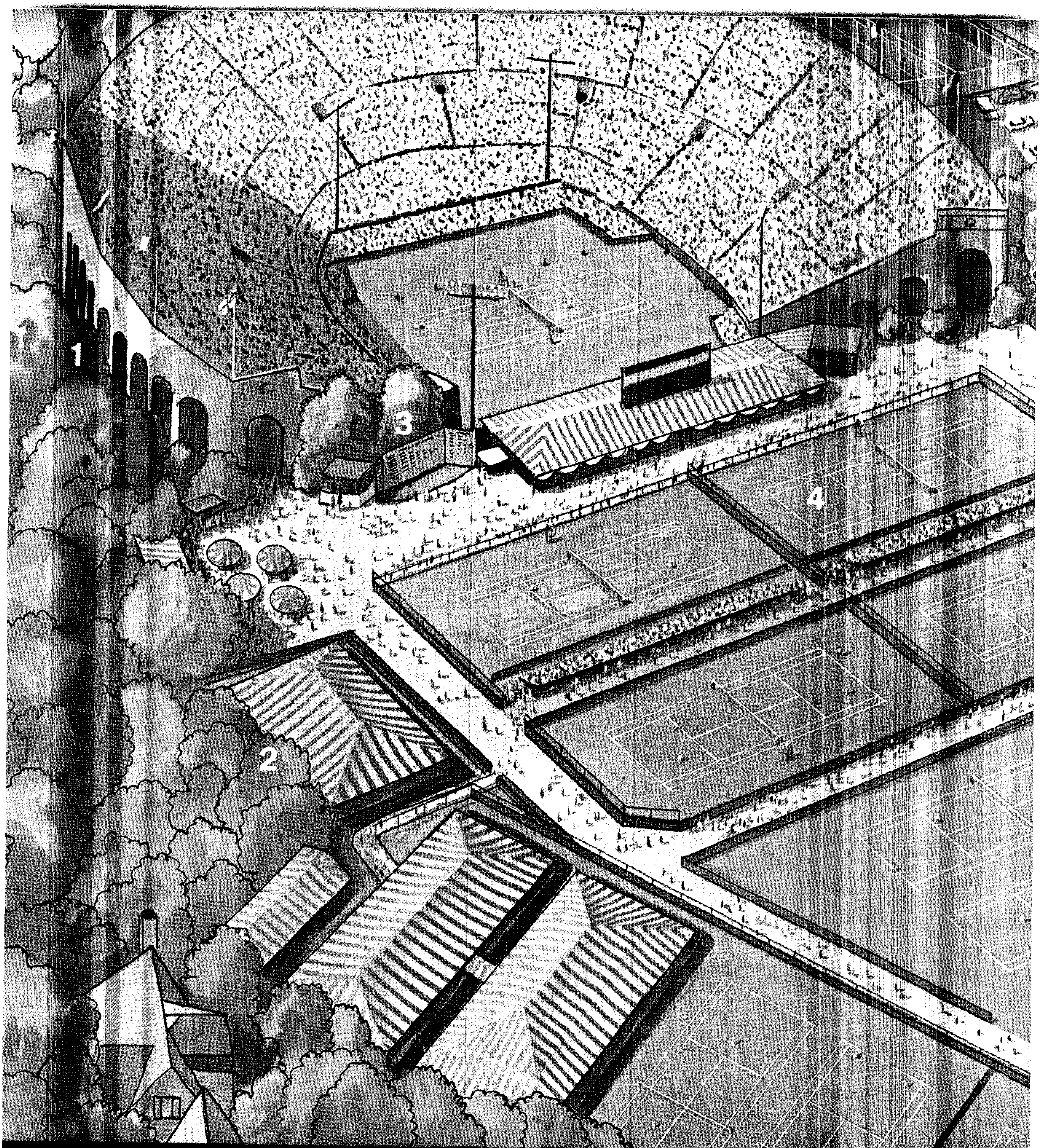

Bache presents the Tournament of Champions.

We're proud to sponsor this exciting tournament. And we salute the talent, skills, and winning attitudes that have made the athletes competing here the greatest tennis players in the world.

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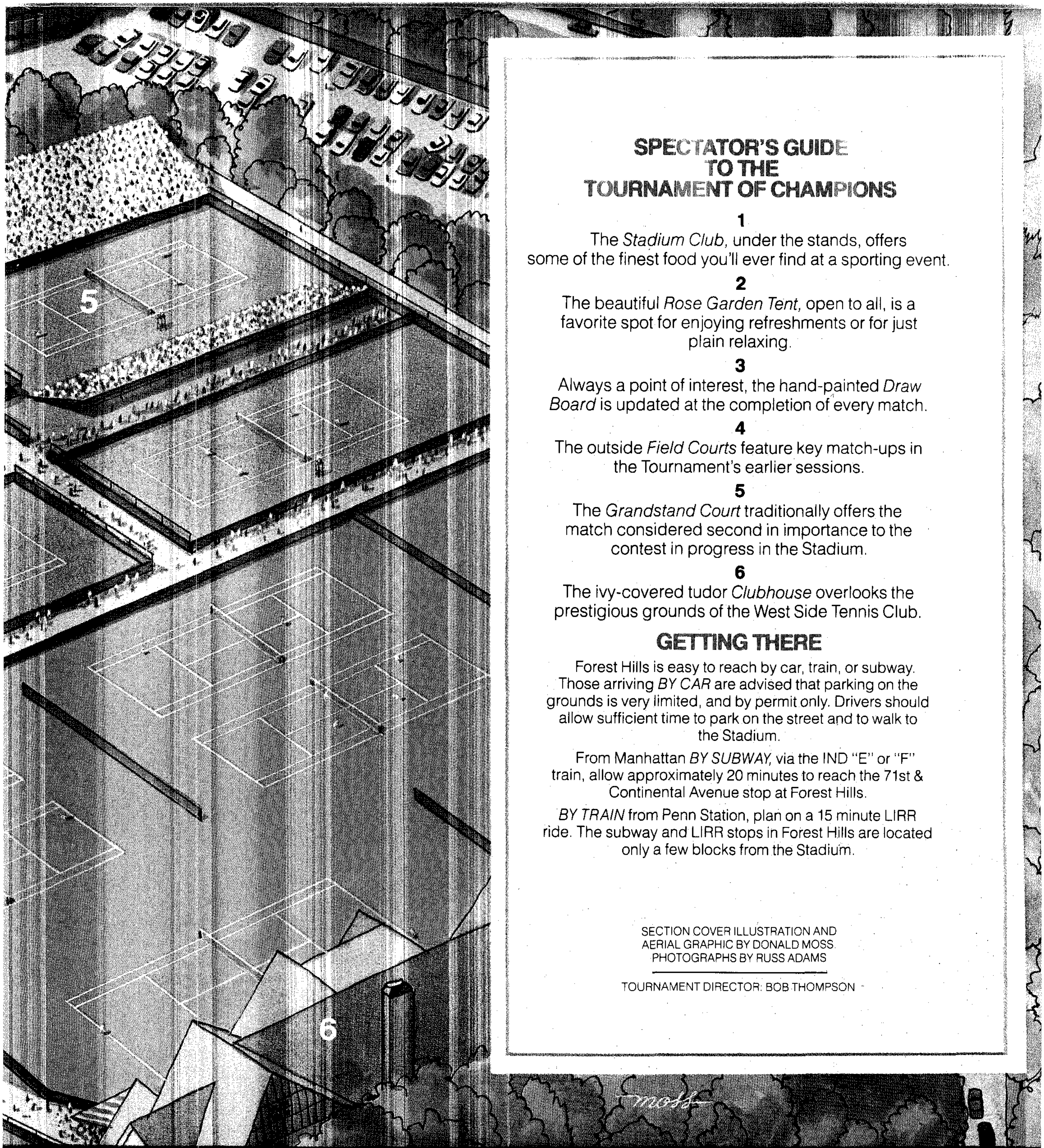

SPECTATOR'S GUIDE TO THE TOURNAMENT OF CHAMPIONS

1

The *Stadium Club*, under the stands, offers some of the finest food you'll ever find at a sporting event.

2

The beautiful *Rose Garden Tent,* open to all, is a favorite spot for enjoying refreshments or for just plain relaxing.

3

Always a point of interest, the hand-painted *Draw Board* is updated at the completion of every match.

4

The outside *Field Courts* feature key match-ups in the Tournament's earlier sessions.

5

The *Grandstand Court* traditionally offers the match considered second in importance to the contest in progress in the Stadium.

6

The ivy-covered tudor *Clubhouse* overlooks the prestigious grounds of the West Side Tennis Club.

GETTING THERE

Forest Hills is easy to reach by car, train, or subway. Those arriving *BY CAR* are advised that parking on the grounds is very limited, and by permit only. Drivers should allow sufficient time to park on the street and to walk to the Stadium.

From Manhattan *BY SUBWAY,* via the IND "E" or "F" train, allow approximately 20 minutes to reach the 71st & Continental Avenue stop at Forest Hills.

BY TRAIN from Penn Station, plan on a 15 minute LIRR ride. The subway and LIRR stops in Forest Hills are located only a few blocks from the Stadium.

SECTION COVER ILLUSTRATION AND
AERIAL GRAPHIC BY DONALD MOSS
PHOTOGRAPHS BY RUSS ADAMS

TOURNAMENT DIRECTOR: BOB THOMPSON

che
The Winning Attitude

THE MAKING OF A CHAMPION

BY WILL GRIMSLEY

John McEnroe, Jr., was a chubby, cherub-faced tyke of 10 when his parents decided to take him on his first big out-of-town tennis trip—the U.S. National 12-and-Under Championship in Chattanooga, Tennessee. Since John only had one racquet at the time, he had to borrow his brother's for the trip in case something were to happen to his.

What irony that a dozen years later the same John McEnroe, Jr. would stride onto the sacred center grass of Wimbledon and into the massive new concrete and steel arena at New York's Flushing Meadow with a half-dozen tightly-strung weapons dangling in his arms and a whole factory warehouse of them waiting for an urgent call, if necessary. And now, recognized as king of the tennis realm, John has a major sporting goods firm busily designing a racquet made to his personal specifications and bearing his own name.

Only giants have racquets named for them: Tilden, Kramer, Gonzales, Laver. And now McEnroe.

In the few intervening years between these two incidents, the world witnessed the moulding of a champion and, from all early indications, the fashioning of a new sports legend. But the world could see only from the outside looking in. Only John McEnroe, Sr., and wife, Kay, had the intimate, up-close view—from the inside out.

"I think I first recognized that John would be something special when he was in grammar school," said Kay, a justifiably proud mother. "He was at the head of his class scholastically. He played quarterback on the football team, pitched for the baseball team and was a team star in both basketball and soccer.

"I never dreamed that these talents would be channeled into tennis though. I suppose I thought he would be a nuclear physicist, a great lawyer or scientist, something like that. As a mother, I feel he could have succeeded in anything he put his mind to. I am not disappointed. I am very proud of him."

It was Kay McEnroe who chauffeured John Jr. around to all the local and sectional tournaments after he began showing promise. John Sr., a lawyer with the Park Avenue law firm of Paul, Weiss, Rifkind, Wharton and Garrison, kept abreast of not only the progress of John but of his other two sons, Mark, 20, now a Stanford University sophomore interested in communications, and Patrick, 16, who attends Trinity School and like the older of his brothers hangs out a lot at the tennis courts.

Family Photo: John McEnroe flanked by proud parents, Kay and John Sr., and younger brother Patrick.

"When John Jr. was growing up and doing well in junior tournaments I never gave a thought that he might some day be No. 1 in the world, or even the best in the country," John Sr. said. "My main hope was that he would some day be good enough to play on the Davis Cup team."

John Jr. got his first racquet at the age of eight and it wasn't long before he was beating kids at the club who were three or four years older.

"That's when we decided to give him lessons," the elder McEnroe said. "One of the best places in the country was almost in our backyard—the Port Washington Tennis Academy on Long Island where John fell under the influence of Harry Hopman and Tony Palafox."

McEnroe Sr. said the first inkling that he might have a player of extraordinary ability on his hands came in 1977 when young John went to Wimbledon to play in the junior tournament, entered the main event on a whim, swept through the qualifying rounds and then beat some of the world's best players to gain the semifinals, losing to Jimmy Connors.

"We had no idea he would do so well," the father said, "so none of the family went along. I was doing some legal work for Avis, which got periodic reports and told me John was in the semis. We hurriedly packed, flew all night and stayed in an out-of-the-way hotel, getting there in time to see the match. We were all thrilled."

Should John capitalize quickly by turning pro—at eighteen—and go on tour or should he continue with his college plans and enter Stanford?

"We felt strongly that John was too young to be thrust onto the tour and that he should continue his education," McEnroe Sr. said. "It was a family decision in which John concurred.

"It proved the best thing in the world for him. He was a college freshman when he was supposed to be a freshman. He

(continued on page 14A)

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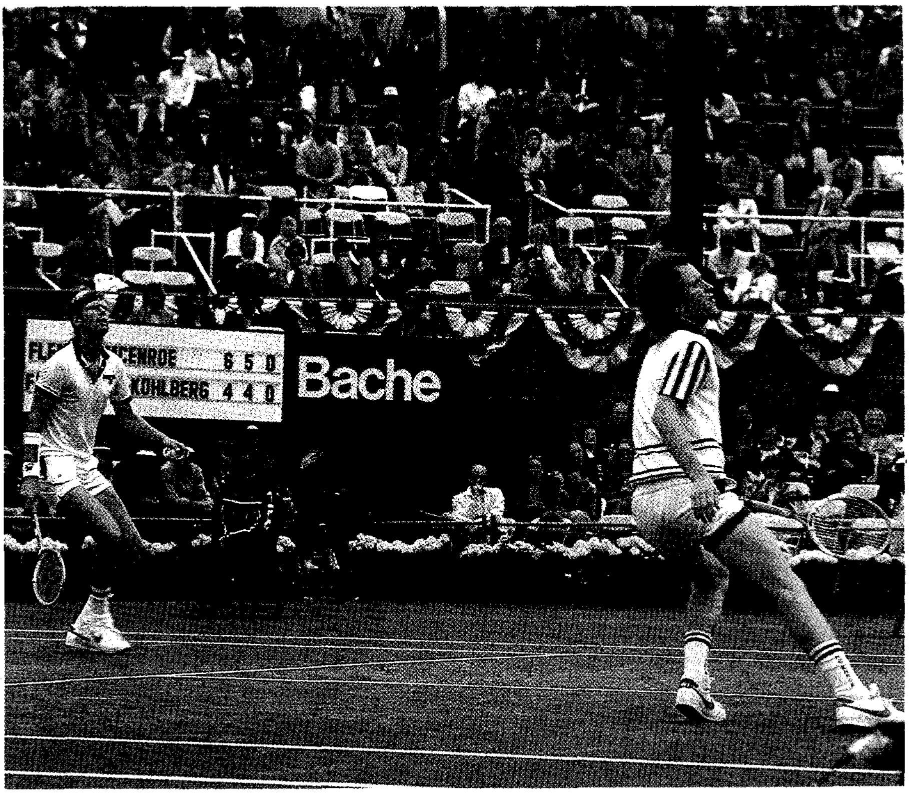
THE MAKING OF A CHAMPION



The best doubles team in tennis, Peter Fleming (left) and John McEnroe successfully defend their doubles title in the last match of the 1981 Tournament of Champions.

got a taste of college life. More than that, he matured both physically and psychologically.

"He got stronger. Whereas most of his tennis had been played on clay, on the Coast he became exposed to the fast hard courts. That's where he really developed his big serve and volley."

Young John led Stanford's tennis team to the NCAA collegiate championship, raised his world ranking from 21st to No. 4 in 1978, and was faced again with a familiar problem.

Should he return to college in the fall or pick up his racquet and set out on the rich pro tour?

"There was never any controversy—everybody agreed he should turn pro," the father said. "It was unthinkable to try to do both. You don't do justice to either. If tennis were to be his career, he should enter it wholeheartedly. You are never 19 to 22 years old again."

John McEnroe, Jr., became a family conglomerate. Instead of seeking out one of those high-pressure 20 per cent agents, Junior turned his business affairs over to his lawyer dad, whose credentials were unassailable. Kay, the mother, served as exchequer. She took in the money, paid the bills and kept the books in balance.

Young McEnroe's streak to the top has been meteoric, marked by brilliance and controversy. Respected observers as well as contemporaries labelled him one of the greatest talents ever. Yet petulance and impatience put him at frequent odds with the establishment. He was both a "Good Guy" and a "Bad Guy." He certainly was complex, but not to John McEnroe, Sr., and wife, Kay.

"We never pampered or pushed him," said the father. "He was treated like the other boys. John never brought his tennis problems home with him. He was never a brooder.

"I have repeatedly said that I am not thoroughly in accord with everything he does on the court. But most of the time he has a legitimate complaint. It's the manner he expresses these complaints that may not always be proper. But I don't blame him for defending his rights."

The father said he thinks fire and a fierce competitive spirit add zest to the game. "I have to think Bjorn Borg's restraint under such circumstances is a greater aberration," John Sr. said.

Kay McEnroe resents any suggestion that John Jr. has been pampered and encouraged to engage in court tantrums.

"When he was growing up, he got spankings," she said. "If he failed to obey or acted sassy—which, I must say, wasn't often—he was duly punished."

The mother said that when she was hauling John around to all the junior tournaments, she never once saw an argument or an outburst on the court.

"The juniors never had umpires—they all called their own lines. I've seen John often lean over backwards rather than make a close call in his own favor."

Observers have noted that after the tempestuous 1981 Wimbledon, young McEnroe underwent a dramatic physical change. His onetime spongy bouffant hair has been supplanted by a short hair cut. He has discarded the red Indian band that was always around his head. He has dropped from a high of 172 pounds to 156. He seems more serious.

"John is growing up," said Kay McEnroe. "I disagree that he is a shy person. He is far from shy around friends. It's true that he seems to be electrically charged.

"From his earliest days, he wasn't one to lie around and read. He was always on the move, shooting baskets or playing music. He was always full of zip, an achiever. A perfectionist, he has little patience with the imperfect."

Maybe that's the key. In an age when many are quick to write off perfection, John McEnroe pursues it nonetheless.

And that just may be the way champions are made.

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(Listed in Order of Qualification) As of April 1, 1982

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2. James Delaney—United States
3. Werner Zirngibl—West Germany
4. Steven Krulevitz—United States
5. Peter McNamara—Australia
6. Jose-Luis Clerc—Argentina
7. Jan Gunnarson—Sweden
8. Joao Soares—Brazil
9. Dick Stockton—United States
10. Chris Lewis—United States
11. Bjorn Borg—Sweden
12. Damian Keretic—West Germany
13. John McEnroe—United States
14. Marco Ostoja—Yugoslavia
15. Mark Edmondson—Australia
16. Mario Martinez—Bolivia
17. Juan Avendano—Spain
18. Pablo Arraya—Peru
19. Uli Pinner—West Germany
20. Wojtek Fibak—Poland
21. Johan Kriek—South Africa
22. Corrado Barazzutti—Italy
23. Chris Johnstone—Australia
24. John Fitzgerald—Australia
25. Adriano Panatta—Italy
26. Thierry Tulasne—France
27. Balazs Taroczy—Hungary
28. Shlomo Glickstein—Israel
29. Fernando Luna—Spain
30. Tomas Smid—Czechoslovakia
31. Julio Goes—Brazil
32. Brian Teacher—United States
33. Jerome Potier—France
34. Carlos Kirmayr—Brazil
35. Ivan Lendl—Czechoslovakia
36. Gene Mayer—United States
37. Brian Gottfried—United States
38. Jaro Navratil—Czechoslovakia
39. Bruce Derlin—New Zealand
40. Mel Purcell—United States
41. Stefan Simonsson—Sweden
42. Jairo Velasco—Colombia
43. Marcos Hocevar—Brazil
44. Georges Goven—France
45. Zoltan Kuharszky—Hungary
46. Jean Caujolle—France
47. Manuel Orantes—Spain
48. Eliot Teltscher—United States
49. Andres Gomez—Ecuador
50. Hank Pfister—United States
51. Vincent Van Patten—United States
52. Jose Garcia—Spain
53. Mark Vines—United States
54. Kim Warwick—Australia
55. Van Winitsky—United States
56. Jimmy Connors—United States
57. Robert Van't Hof—United States
58. Bill Scanlon—United States
59. Sandy Mayer—United States
60. Haroon Ismail—Zimbabwe
61. Vitas Gerulaitis—United States
62. Ramesh Krishnan—India
63. Hans Gildemeister—Chile
64. Pat DuPre—United States
65. Tim Wilkison—United States
66. Ricky Meyer—United States
67. Rod Frawley—Australia
68. Victor Amaya—United States
69. Eddie Edwards—United States
70. Pedro Rebolledo—Chile
71. John Sadri—United States
72. Guillermo Vilas—Argentina
73. Raul Ramirez—Mexico
74. Yannick Noah—France
75. Mats Wilander—Sweden
76. Brad Drewett—Australia
77. Thomaz Koch—Brazil
78. Anders Jarryd—Sweden
79. Erik Iskersky—United States

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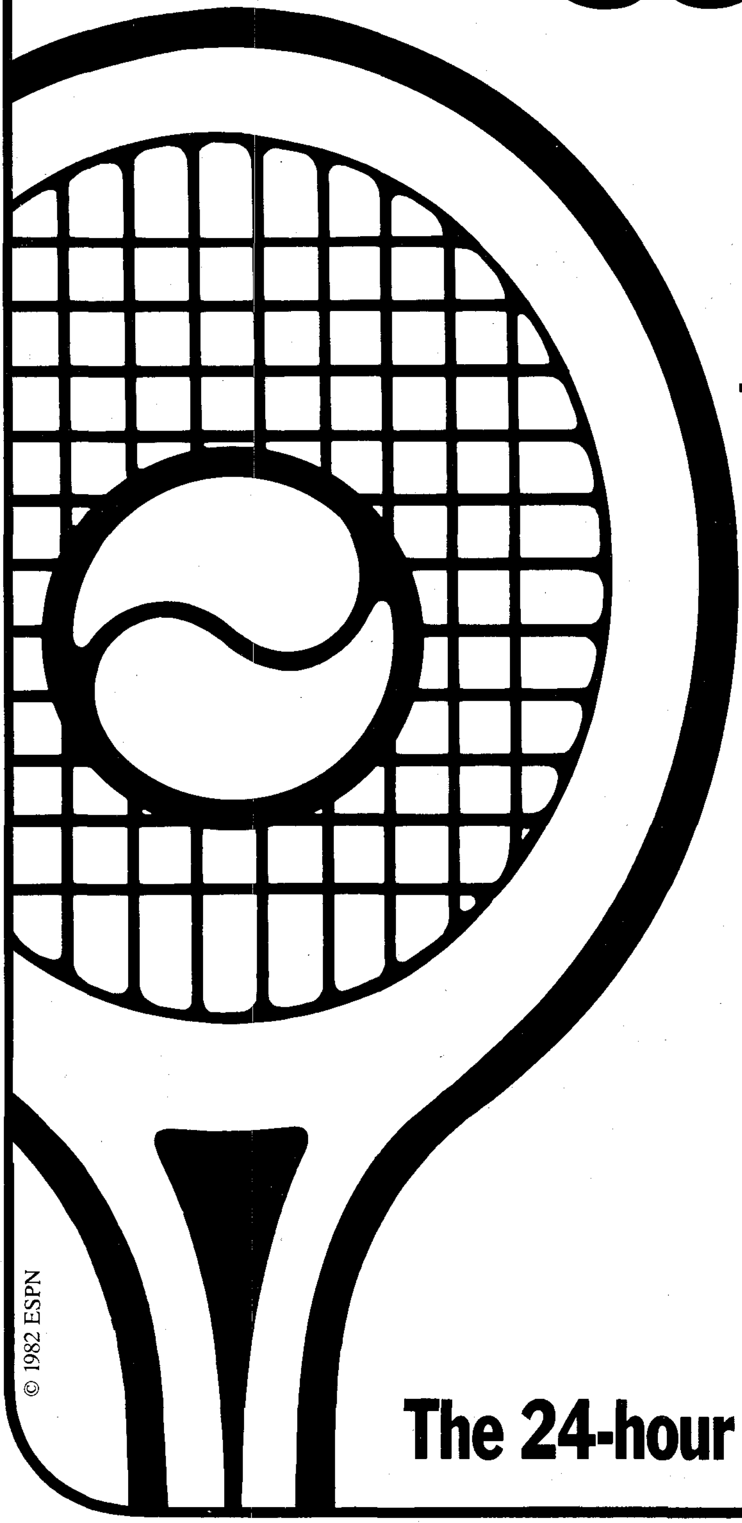

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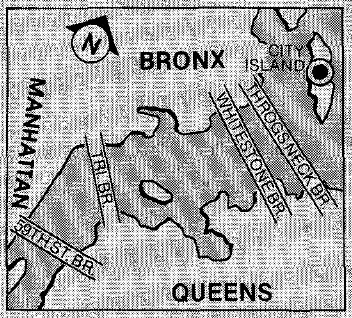

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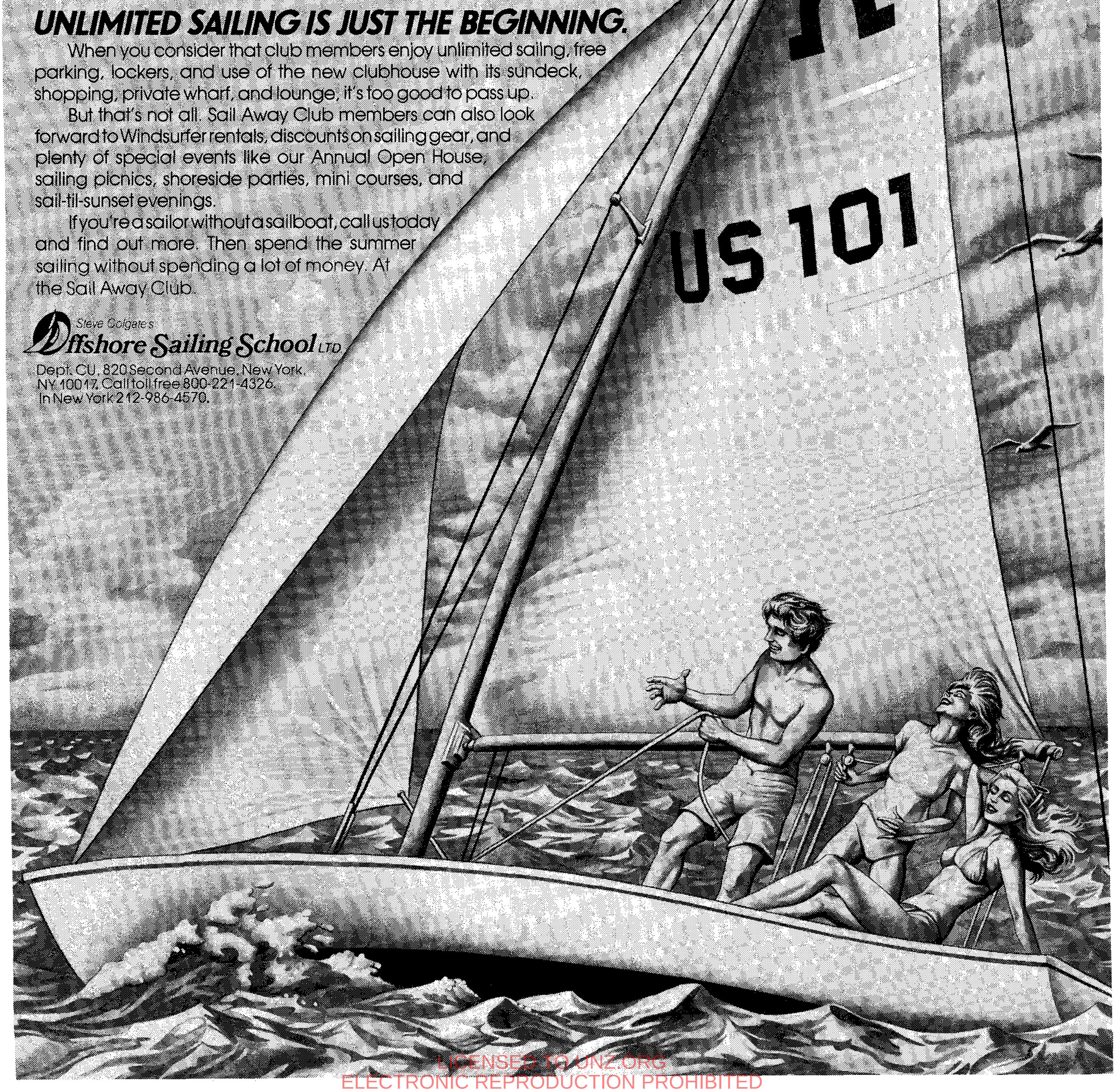

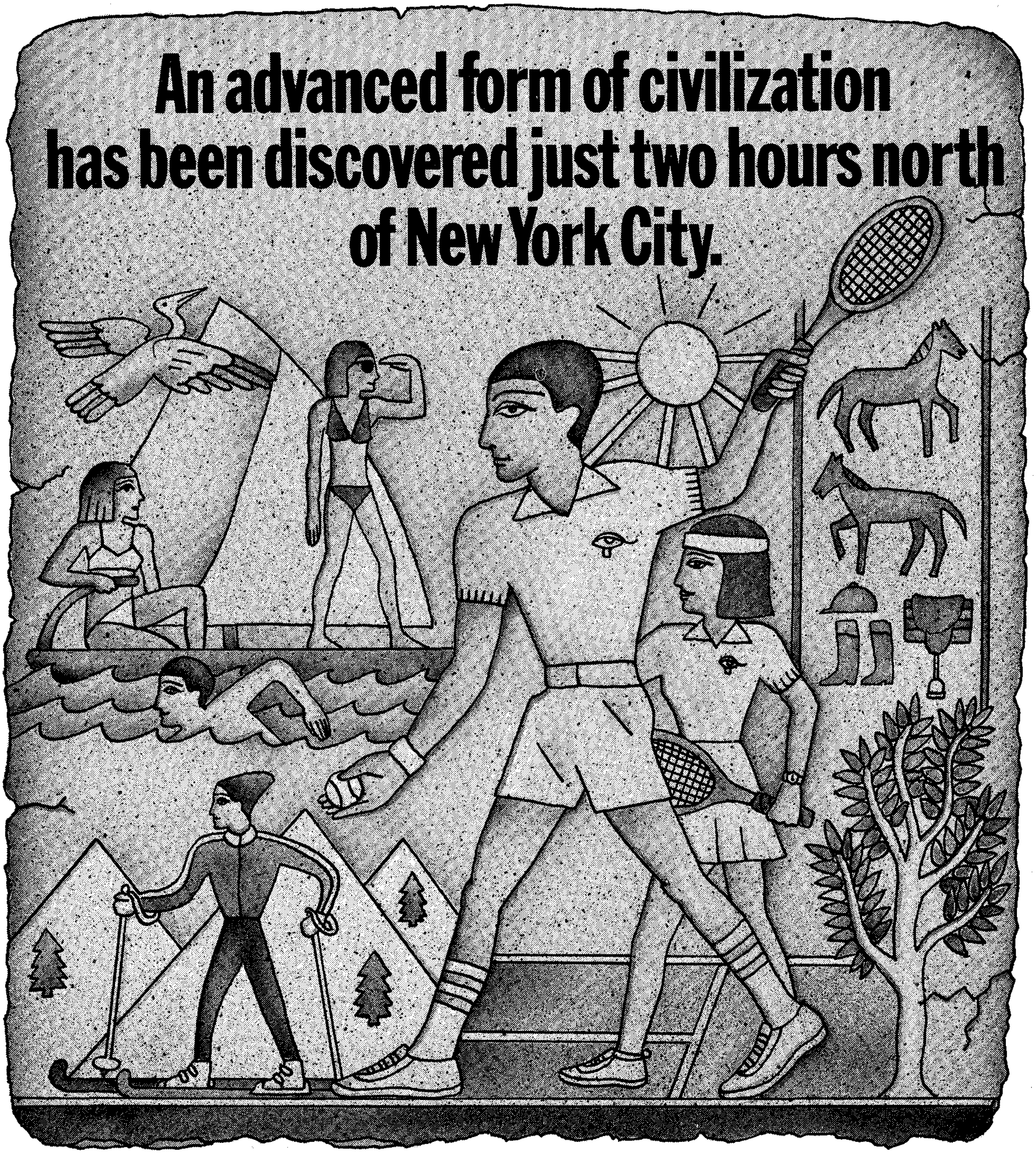
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OPERA BUFFA

> "...*Diva* is a mad combination of ritzy graphics and intentionally cheap melodrama—a put-on raised to the level of art..."

Casta diva: *Wilhelmenia Wiggins Fernandez in Jean-Jacques Beineix's film.*

THERE'S A RAPTUROUS POP BEAUTY IN the romantic chase thriller **Diva,** the first feature film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. Like some of the younger American directors (Lucas, Spielberg, De Palma), Beineix, 35, takes his frame of reference from old movies and the visual culture around him rather than from literature or theater. Yet Beineix has brought an amalgam of gravity and playfulness to *Diva* that is all his own. *Diva* must be the only pop movie inspired by a love of opera. The opening images, mesmerizingly beautiful, set the tone. A stunning black American soprano, Cynthia Hawkins (Wilhelmenia Wiggins Fernandez, a real American diva), comes out onto a concert stage and sings a powerful, unfamiliar aria from Catalani's *La Wally.* As if in a trance, the camera slowly drifts down from the heights, feasting on this ebony goddess in her silver dress and silver eye shadow. She's truly statuesque—the magnificent head and large, shapely lips look carved, queenly, ceremonial. Indeed, the image is so grand, so elevated, that it's almost kitsch. Puzzled, we wait to find out what's going on.

Cynthia Hawkins, it turns out, is an idealist who refuses to make records—she values only the unique moment of the concert. But everyone wants a piece of her. Among her rapt fans at the concert, the young Parisian postman Jules (Frederic Andrei) conceals a tape recorder on his lap. He's a thief in love: He goes backstage afterward to pay his respects and steals the diva's silver dress. The next day, Jules comes into possession of a second tape: A distraught prostitute slips a cassette into the pouch of his moped just seconds before she's killed by two thugs. The thugs want the tape because it incriminates their boss, the corrupt homicide chief of Paris; at the same time, a couple of sinister Taiwanese in dark suits want Jules's concert tape so they can issue a pirate recording of the great Cynthia Hawkins. Beineix, who adapted a novel by the French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the story, which is thoroughly improbable and haphazardly developed, is only an excuse to have fun making a movie.

Moony, love-struck Jules, sighing over his opera singer, has no idea why everyone is trying to kill him; in the middle of *Diva*'s violent action, his quiet, sad, handsome face, with its unfocused eyes, remains a fixed point—he's as sublimely out of it as Buster Keaton walking through the tornado in *Steamboat Bill Jr.* Jules lives in a dark loft with a ton of hi-fi equipment. His walls are covered with pop-art paintings of sharkish Buicks and elegant Chevys from the fifties, while actual wrecked cars sit on the floor. In this junkyard-museum, images of pop icons mix with the real thing—a doubling up of representation that is a kind of media-age pun. This sort of Paris-SoHo self-consciousness may sound almost as solemn as a lead article in *Artforum,* but, really, it's not: Beineix is interested in the varieties of pleasure he can give an audience, not in aesthetic theory. The whole movie, with its alternatingly rapt and farcical unreality, is a good-hearted put-on, a mad combination of ritzy magazine graphics and intentionally cheap melodrama.

Beineix and his cinematographer, Philippe Rousselot, shoot everything in glamorous silvery-blue light—the color of dusk on a flawless day, or, more to the point, the color of the sky in a carriage-trade whiskey ad. When Cynthia and Jules walk across Paris together—she enjoying the quiet attentions of this boy, he in seventh heaven—Beineix uses the horizon line, the Arc de Triomphe, and even a white umbrella for high-style romantic filmmaking, just elegant enough to avoid cliché. And yet, at the same time, those thugs keep breaking in, as corny-looking and "sinister" as goons in a grade-Z *policier.* One of them is a skinhead with narrow dark glasses who wields an ice pick; the other is a tall Spaniard with black hair like wet plastic and a hatchet face. And the two Taiwanese—inscrutable, of course—hide behind dark glasses that reflect everything back at the camera. In the context of the silvery-blue swank moviemaking, the cheapness of the violence is ironic—a testament to how much pleasure the heavies in grade-Z movies have always given us.

Escaping his pursuers, Jules falls in with a kleptomaniacal Vietnamese slut, Alba (Thuy An Luu), who chatters French in an irritating high voice, and her boyfriend, Gorodish (Richard Bohringer), a curly-haired Zen freak chain-smoking Gitanes in *his* loft, which has black walls and floors and Dan Flavin-like neon sculptures. Gorodish, who sits

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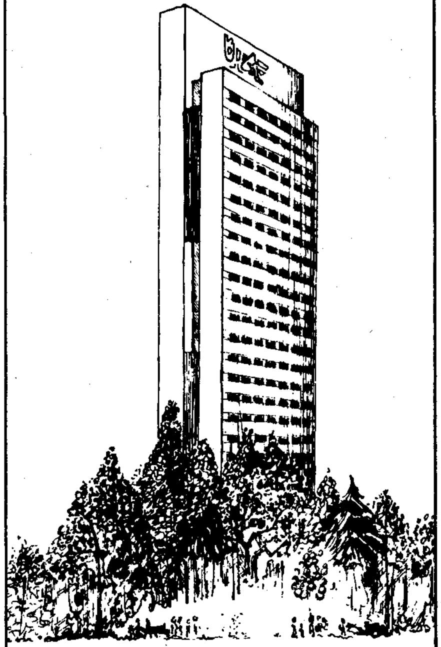

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"...Hoskins has the energy of the great short gangsters—Cagney, Robinson..."

on his floor listening to ghastly wailing music, has reduced himself to a state of seeming immobility, but he's a genuine hero, a sort of fairy godfather cooler than Bogart, who arrives in his classic white Citroën whenever Jules is in trouble. Silly? Only if you're totally indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. Just as the skinhead is about to kill Jules with his ice pick, Gorodish shows up in his white suit and sprays the thug with Mace. As the punk slowly dropped out of the frame I laughed from the flaky beauty of it.

Everything has been heightened just enough to be funny. When a cop chases after Jules, the frightened boy takes his moped into the Paris subway and keeps on going—down the steps (the camera shoots down the steps, too), through tunnels, past the gate, and then right onto the train. The pursuit goes so much farther than we had expected that it becomes a loony visual joke on the implausibility of most movie chases as well as a thrilling bit of virtuoso moviemaking in itself.

The films of such New Wave directors as Godard and Truffaut have often been hyper-verbal, even bookish, but Beineix, who has spent the last ten years as an assistant director, definitely comes from a new, non-literary generation. *Diva* has none of the fancy didactic chatter—aphorisms about life and love and violence and death—that the French normally scatter across the top of their movies like chocolate sprinkles. Indeed, it's precisely because Beineix is such a media freak that he makes the opera singer's refusal to record so heroic an act. In this movie, being a diva means that you live by the urgings of sheer will, that you care only for the glory of spontaneous performance. That isn't a bad ethos for the movies (as well as for the stage). But *Diva* also says that artists have the obligation to leave some image of themselves behind.

In a happy ending that is like the close of some elaborate classical myth, Jules returns the tape to Cynthia, who is standing on the stage of an empty opera house, and makes her listen to her own voice for the first time in her life. And she survives—she doesn't turn into stone. As the powerful music from *La Wally* floats over the house, you realize that Beineix has pulled it off—he's fulfilled the promise of that highfalutin opening. People who hate being played with may find *Diva* mannered and even boring, but the movie deserves an appreciative audience. There must be plenty of moviegoers ready for the joke of a put-on raised to the level of art.

THE BRITISH GANGSTER FILM **The Long Good Friday** is a much less original work than *Diva* (anyone who's seen the American gangster movies of the thirties will recognize its provenance), but the picture is breathlessly exciting and great fun. Many of the classic gangster movies chronicled the hero's rise from neighborhood bad boy to the top, followed by his sudden fall. But *The Long Good Friday* doesn't bother with humble origins. When we meet Mr. Harold Shand (Bob Hoskins), he's already the number-one hood in London, owner of numerous gambling clubs, bars, gymnasiums, and elegantly restored restaurants. With his lieutenants and beautiful, intelligent mistress (Helen Mirren) gathered around him, Shand expansively greets friends and business associates, including Mafia investors from New York, aboard his 100-foot yacht docked on the Thames. Like all upwardly mobile modern gangsters, Shand wants more than mere legitimacy. He wants to create "the new London" (i.e., shopping malls) and thereby make himself a builder of cities, a financier, a visionary.

Yet at the very moment of his triumph, Shand's world begins to unravel—his mother is nearly blown up in the family Rolls, several lieutenants are killed, a bomb destroys a Shand restaurant. And so, with mixed feelings of relief and anxiety, Shand plunges into his old life as a hood, racing through London with his thugs, slapping people around (and worse), trying to hold his empire together by the methods that always worked in the past. As in the *Godfather* movies, there's that fascination of puzzling out the gangster's nature—the mix of loyalty, even kindness, and extreme cruelty, the disgust for the weak and the desire to protect the weak.

In a great performance, Bob Hoskins combines all these contraries into a credible human being. Short, hairy, barrel-chested, with a wolfish grin and a little-boy's anxiety that sweats through the Mr. Big exterior when things go out of control, Hoskins unleashes the kind of energy that the great short actors—Cagney, Robinson—were famous for. The screenplay (an original by Barry Keeffe) has a few too many conventional turns, and some of it is poorly organized and obscure; John Mackenzie's direction is powerful but careless. But every time you get lost, Hoskins cues you in. Sensuality and fear, charm and savagery scud wildly across that face. By acting up a storm, Hoskins reminds us that the gangster has always been so popular in movies because he's a man experiencing his own wildly contradictory nature to the utmost. ▬

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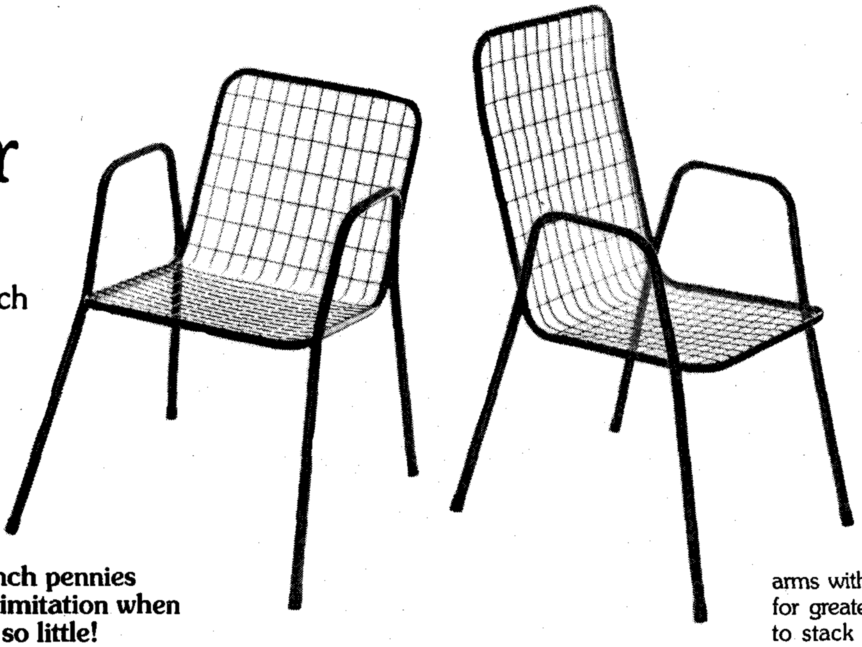

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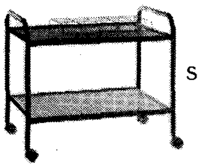

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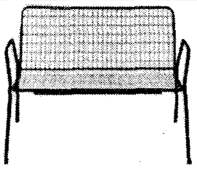
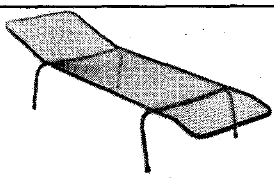
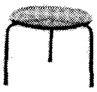


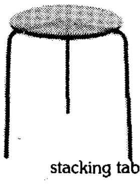
Loveseat, **$65**
seat cushion, **$9**



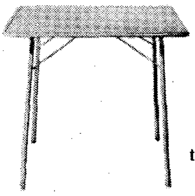
Chaise
$95
seat cushion
$25



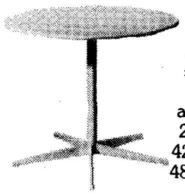
18″
round
low stacking table,
$20



23½″
round
high
stacking table, **$45**



33″
square
top table
$85



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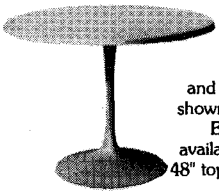

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Music/Peter G. Davis

O, LOMBARDI!

"...If the City Opera must do early Verdi, why his most flamboyant spectacles instead of the more intimate works?..."

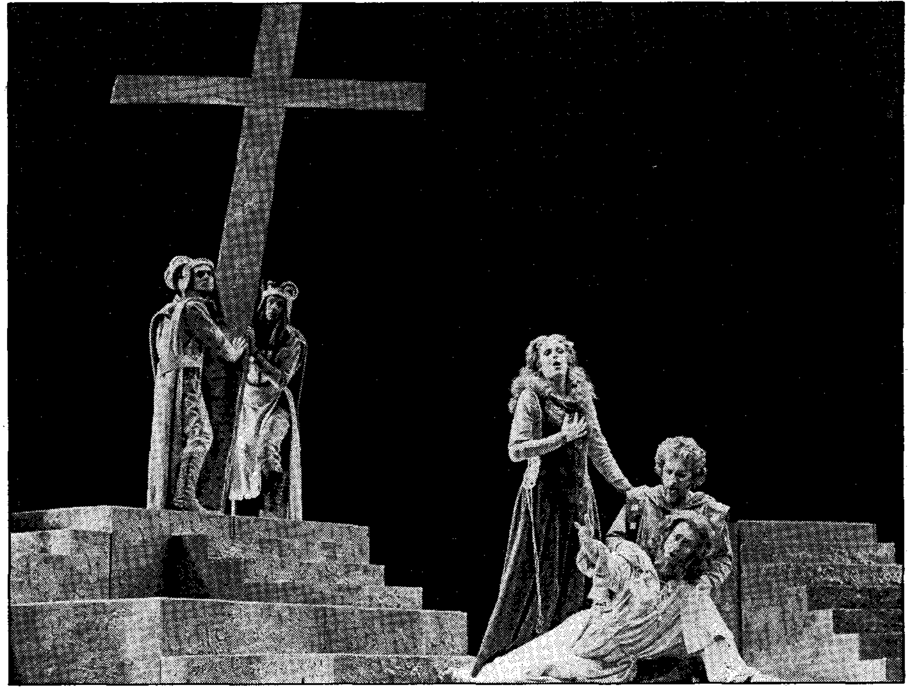
THE SILLS REGIME AT THE CITY OPERA may have bottomed out with its wretched new production of Verdi's **I Lombardi.** I sincerely hope so. Glum faces at intermission, lukewarm applause for the singers, and violent booing for the production team greeted this sorry mess, surely the artistic nadir of a season that has already had its share of disappointments.

On paper, the City Opera's early-Verdi cycle must have seemed like a good idea. Opera houses all over the world are reviving the long-neglected triumphs of the composer's youth, and New York should certainly have a chance to see them. Besides, these productions of *Attila, Nabucco,* and *I Lombardi* had previously been mounted by other American companies, so the City Opera could borrow ready-made sets. Whether the operas fared better in their cities of origin—Chicago, Miami, and San Diego, respectively—I cannot say, but each one fizzled badly at the State Theater, *I Lombardi* worst of all. Not one of the singers had the resources to deal adequately with the music, but even the most inspired cast would have been defeated by a production that had the mentality and physical appearance of a low-grade high-school theatrical.

Granted, *I Lombardi* poses big problems. This opera, Verdi's fourth, is a sprawling epic of eleventh-century Italian Crusaders, and the young composer was anxious to excite his audience with as much scenic splendor and dramatic variety as he could cram into four acts. The plot is as wildly inconsistent as the music, but the whole farrago conveys a kind of crazy logic, thanks to Verdi's irrepressible musical energy and passionate response to his favorite themes of patriotism, political oppression, intolerance, family crises, divided loyalties, and human responsibility. In this respect, *I Lombardi* resembles Shakespeare's *Henry VI* plays—a disorderly entertainment aimed at the masses, but fired by a young genius's fierce integrity and concern for the dramatic truths of the moment, no matter what absurd events may generate them.

There are really only two ways to present *I Lombardi* today: Either treat it as a period piece and lavishly re-create the historical setting, or stylize the action and throw the dramatic issues into stark relief. Obviously the City Opera could not afford the Hollywood approach, and apparently no one was on hand with sufficient imagination to risk a modern interpretation. Mario Vanarelli's depressing set consisted of a few ugly postage-stamp drop curtains and a circular rotating device piled with irregular steplike forms. Cynthia Auerbach did little more than direct traffic over this ungainly object, encouraging the sort of meaningless melodramatic posturing and clumsy choral groupings that give opera a bad name. Not surprisingly, the singers seemed completely at sea most of the time, without the slightest idea why they were being asked to behave so ridiculously.

Torn between love for her Moslem boyfriend and loyalty to her Crusader father, Ashley Putnam as Giselda was clearly wrestling with a problem more serious than the character's dilemma—an intractable voice. Most of the time, her soprano sounded thin, disembodied, and tight, which also more or less describes Riccardo Calleo's pallid tenor in the role of Giselda's pantywaist suitor, Oronte. Under better conditions, Justino Diaz, as the reformed villain, Pagano, might just pass muster, even with his woolly bass and stagey acting. Despite Christopher Keene's vigorous conducting, the rest of the cast was mediocre at best, singing in execrable Italian. As a final indignity to the composer, Verdi's name was misspelled in the program.



Lost cause: I Lombardi, *City Opera's latest early-Verdi fizzler.*

Coming on the heels of four unsuccessful new productions—a feeble *Nabucco,* a nondescript *La Traviata,* a misconceived *Der Freischütz,* and an inept *L'Amore dei Tre Re*—this *I Lombardi* raises serious questions about the City Opera's current artistic policies, especially in the choice of repertoire. Given the fact that the company does not have the singers for plausible performances of early Verdi, why embark on a cycle of these operas? And if it must be early Verdi, why three of his most flamboyant *risorgimento* spectacles rather than more intimate and manageable works like *I Due Foscari* or *Stiffelio* that might play to the City Opera's strengths? Did anyone see *I Lombardi* in San Diego before deciding to re-create such a hopeless proposition in New York? Are there no young American directors with imaginative staging concepts? Most of the recent

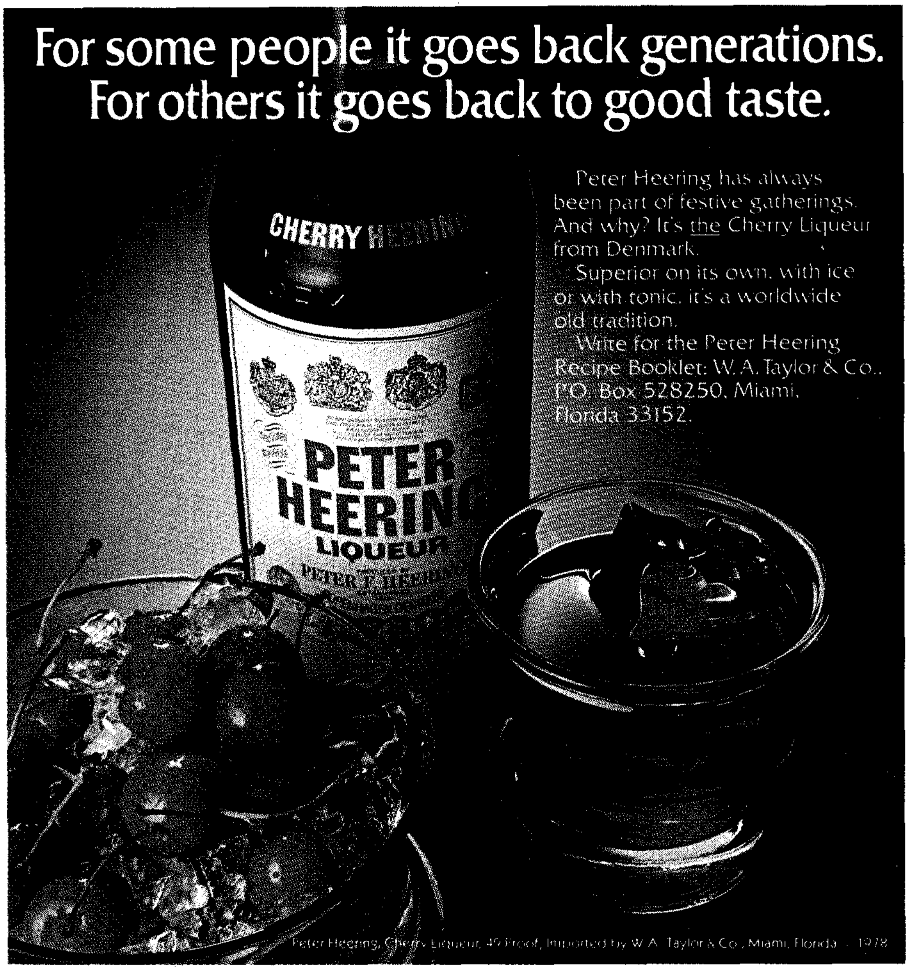
Photograph by Johan Elbers.

new offerings have had a tired, stuffy, old-fashioned look, dreary qualities that abrasive radio jingles assure us do not exist at the City Opera. With luck, something more positive may turn up next season with new productions of *Candide, Hamlet, Alceste,* and *The Merry Widow.*

LUKAS FOSS HAS PRESIDED OVER CONtemporary-music concerts for years, and they have almost always been lively, anything-goes affairs. For the past decade, Foss has brought his impresario talent for presenting new music with show-biz flair to the **Brooklyn Philharmonia**'s "Meet the Moderns" series, the most recent one dealing with scores composed to accompany films. Very little in the way of great art emerged from the evening, and the end result only reaffirmed the fact that music has always taken a back seat when wedded to visual effects. No matter. The event still had the scatterbrained charm that often characterizes an evening with Lukas Foss.

The first part of the program featured two avant-garde German filmmakers active in the 1920s, Oskar Fischinger and Hans Richter. No music exists for Fischinger's Freudian cartoon *Spiritual Constructions,* but Henry Cowell's open-ended 26 *Simultaneous Mosaics* served the purpose nicely. Since the Nazis destroyed Paul Hindemith's score for Richter's *Ghosts Before Breakfast,* the composer's jaunty *Spielmusik* made an appropriate substitute for this exercise in Dadaism, including the priceless sight of Hindemith and Darius Milhaud chasing after windblown bowler hats. More specifically to the point was the music devised by John Cage, David Diamond, and Paul Bowles for three segments from Richter's *Dreams That Money Can Buy,* in each case a quirky accompaniment that uncannily mirrored the grotesque play of light and shadow over the dangling constructions of Marcel Duchamp's descending nudes and Alexander Calder's angular mobiles.

The newer works were less entertaining. While the Brooklyn Philharmonia let fly with Theodor Antoniou's *Katharsis,* Foss's wife, Cornelia, scribbled aimlessly over a piece of glass projected on a screen flanked by gigantic polka-dot megaparticles (the whole unit) that slowly reduced themselves to nanoparticles (the smallest unit). Sillier still was Laura Foreman's *Time-Coded Woman* with a live and electronic score by John Watts. This tiresome self-indulgence consisted of three simultaneous films of Foreman talking to herself and revealing "three facets of a woman artist": her annoyance at growing up in a goy neighborhood, the tragic curse of working in an ephemeral art form like dance, and something else I must have missed after dozing off. ■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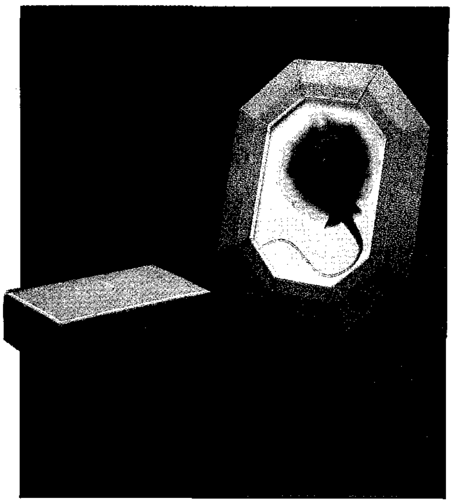
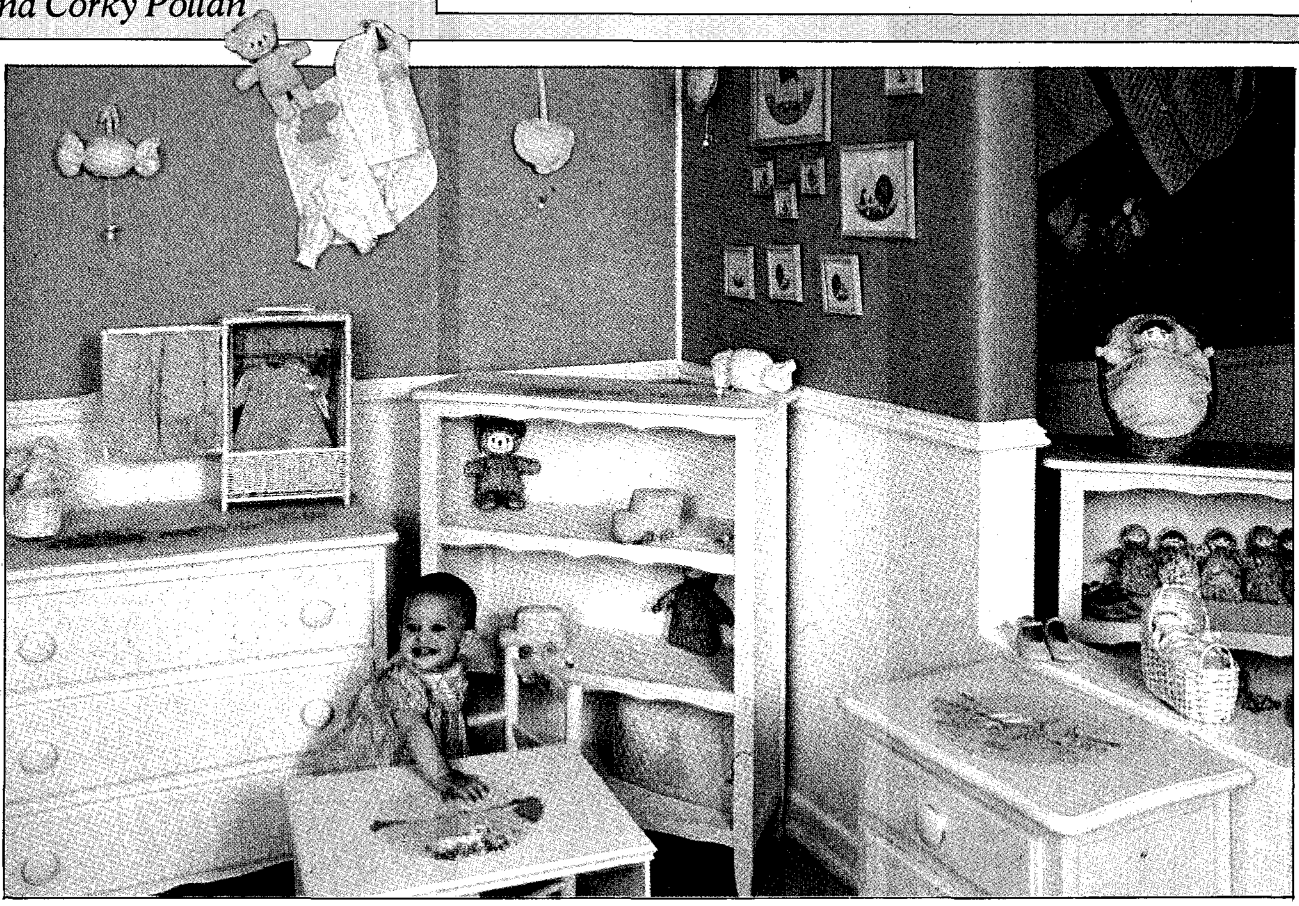


Back to Rattan

If you can't get to the Philippines on vacation this year, the Philippines will come to you. At least they will come to the Upper East Side beginning on April 15, when Bloomingdale's breaks out in Capiz shells, baskets, grass mats (in traditional colors), rattan furniture (in non-traditional brights), and desk accessories (left) made of stingray (frame, $87.50; box, $50). Those mythic model rooms on the fifth floor will have an island air, as well, with coconut shells and seashells providing atmosphere and furnishings.

"THE PHILIPPINES, LAND OF FRIENDS"
Bloomingdale's



And Bébé Makes Three

Le Chat Botté means Puss in Boots, and, for the past five years, the two Au Chat Botté stores have meant classic European clothing for infants and children. Now Au Chat Botté is about to give birth to a *bébé* of its own—Au Chat Botté Décoration, a shop for kiddie furniture that is a perfection of pastels. All the wooden pieces are finished by hand by an artist in Brittany (the same artist who designed the shop to be as soft as a baby's bottom), and barnyard and jungle animals cavort in precious hand-painted scenes atop each. While Dominique Hervé and Michelle Amestoy, the two sisters who own the furniture shop, plan to have some stock available for immediate delivery, most pieces will have a gestation period of from six to eight weeks. Among the pieces (shown with eighteen-month-old shopper Genevieve Rosen, from Greenwich, Connecticut, above) are a table-and-chair set (foreground, $165), a five-drawer chiffonier (right foreground, $350), a double chest of drawers (left, $490), a bookcase (center, $255), and (yet to arrive) cribs and changing tables. There will also be sweet terrycloth "breakfast sets" (bib and cuff covers for Baby, burping cloth for Mom, $35), framed pictures, doll accessories, blankets, hooded towels, sheets, pillow shams, and crib quilts. Coordination won't stop there: Michelle and Dominique will arrange for their Breton painter to create entire rooms, painting everything from a cloud-studded ceiling to forested walls to a verdant floor.

AU CHAT BOTTE DECORATION
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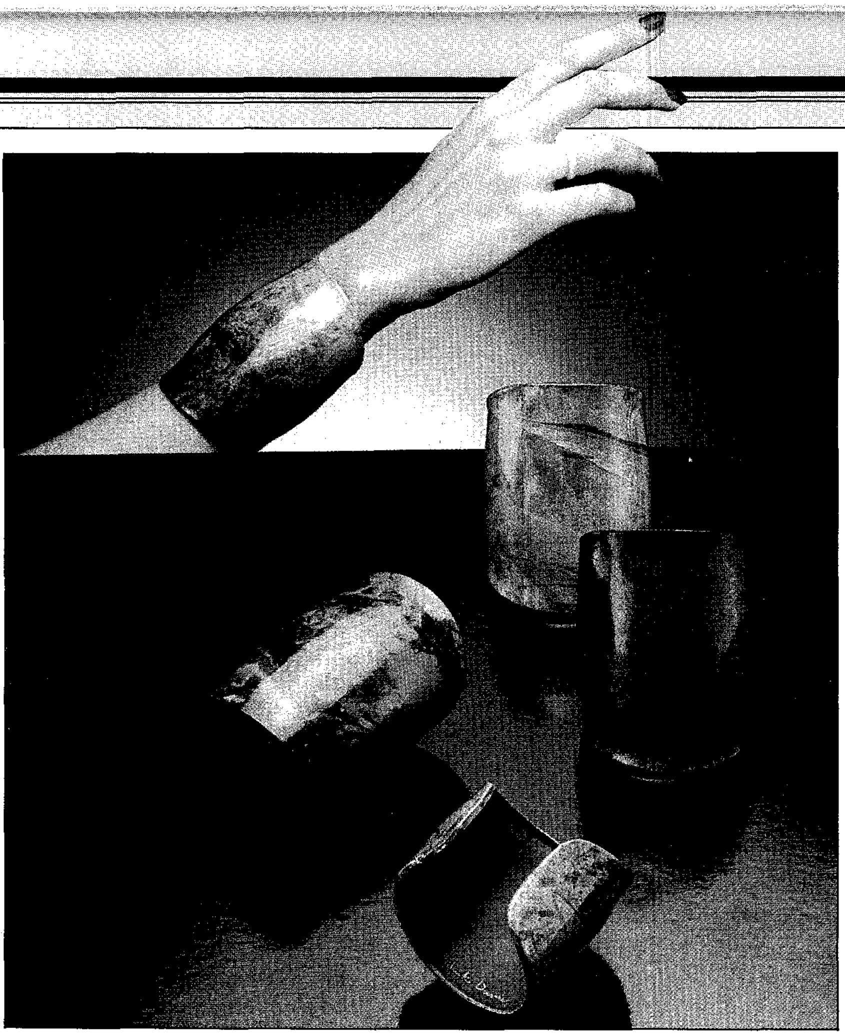
Due to open April 12

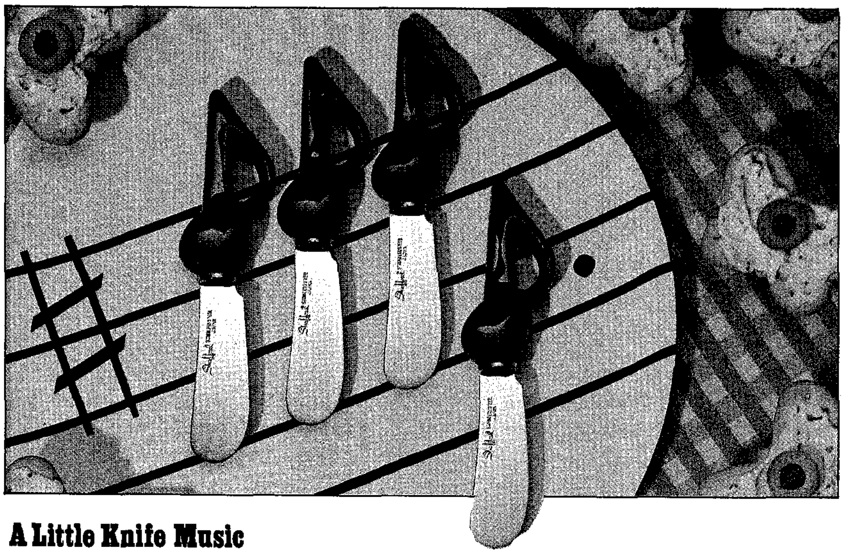
Photographs: top, Aaron Rezny (photo in frame from F.P.G.); bottom, Theo Westenberger/Gamma-Liaison.



The Right Cuff

The craft of sculpture and the skill of painting are combined in Mark Davis's jewelry. First he hand-molds a piece of brass. Then he applies thin coats of lacquer glaze—twelve coats in all—and after each application he bakes and sands the piece. And what he ends up with are handsome trompe l'oeil bracelets, large ($125) and small ($110). As bright as the coming season.

CUFFS/*Bloomingdale's (Cul de Sac) and Broomes (351 West Broadway, 431-7885)*



A Little Knife Music

And she shall have music wherever she goes—even in the dining room, where these glossy half-notes will make a symphony out of the simplest buffet.

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Safety harnesses for sailing are like seat belts in cars—lifesaving—if only you remember to put them on. With Sajac's "oily" for kids, you can't forget. The webbed-nylon harness is fused right onto the jacket. And little hands can't slip it off. Although they're called oilies, they're made not of oilskin but of lightweight Taslonized nylon, and they're not made in England, they're made here in the United States. All the seams are vulcanized to prevent water seepage; the knees and seat of the coverall are reinforced with an abrasive material for rugged wear; and, for additional safety, the hood is light- and radar-reflective, and the harness has its own tether. Best of all, the oily (available only in the "safety orange" shown) comes in sizes small enough for toddlers—3 to 6x ($75)—and also in sizes 6 to 10 ($100). But don't save it for sailing: It's bound to be the perfect rain suit for walking city streets with a fractious child on days fit only for ducks.

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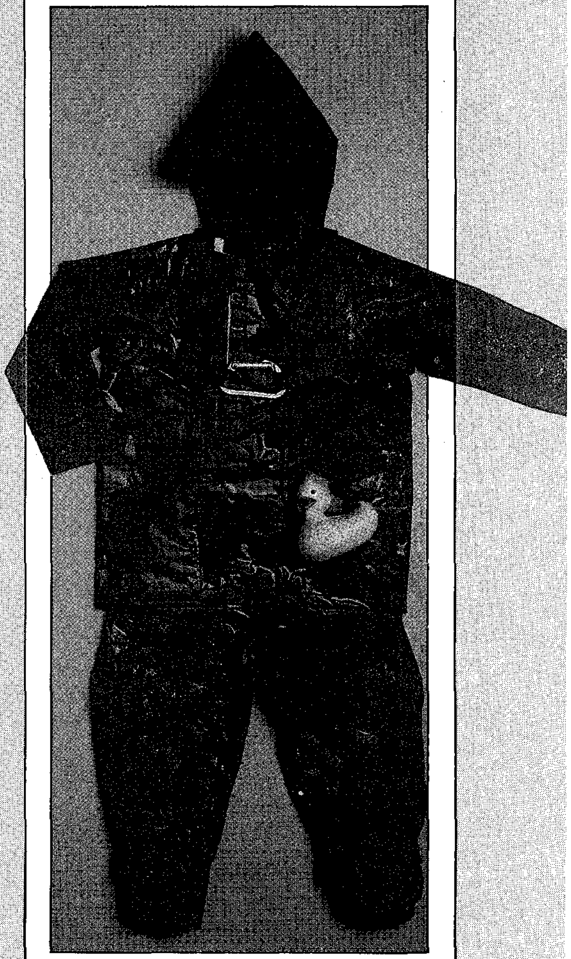


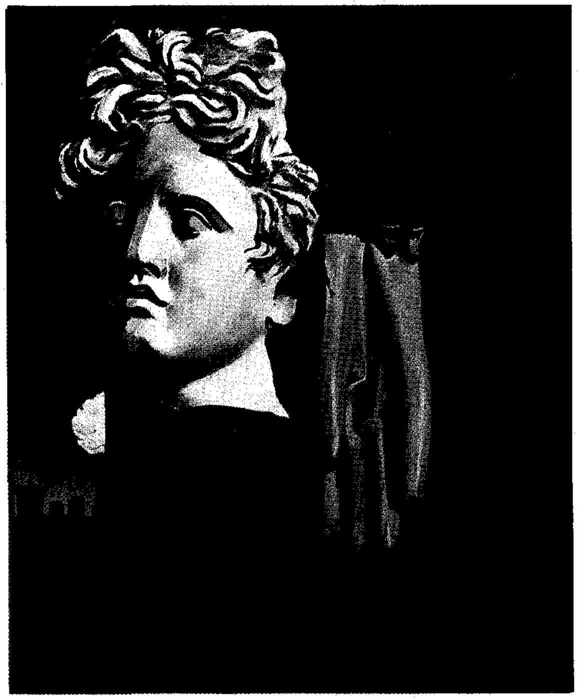
Photographs: top, Jorge Diaz; bottom left, James Wojcik; right, Aaron Rezny.

Art/Kay Larson

ENIGMA VARIATIONS

"...Both de Chirico and the modern Italians are absorbed in 2,000 years of ghosts and mysteries, magic and allegory..."

ITALIANS EMBRACE ENIGMA—THAT IS one of the lessons in the happy conjunction of two exceptional exhibitions covering Italy's art at either end of eight decades. To begin with, there is **Giorgio de Chirico,** whose sun-washed streets, endless Roman colonnades, and silent white statues are the very grammar of mystery. His early works, from 1909 to 1919 (plus a few from the next two decades), are in a show that opened at the Museum of Modern Art the day before the Guggenheim's eagerly awaited **Italian Art Now.** The seven artists at the Guggenheim are part of an international shift toward an enigmatic or emotional style (or styles) not much in evidence during recent rationalist decades. Neither exhibition was planned around the other; the accidental alignment, however, has produced two shows that reflect on each other brilliantly.



Classical mystery: *De Chirico's 1914* Song of Love.

Italy is responsible for some of the most intriguing European art of the past few years. The young artists in this latest of the Guggenheim's "Exxon International" exhibitions are all absorbed with the ghosts of the past, especially Italy's past, and more especially the metaphysical mysteries of de Chirico. His poetic dislocations of meaning, his references to Greek and Roman myth, and his mood of purifed "Italianness" all address the problem that has produced such frictional heat and light in Italy: How do you make modern art in a country haunted by masterpieces?

Aside from one or two works almost too well known, de Chirico's art has escaped Americans' attention. In the textbooks, he is a bit of historical flotsam bobbing about near the better-known Surrealists. Without the focus on him, Surrealism's origins are much harder to explain; there is a gap in the steady progression of modernism, which William Rubin, director of MOMA's Department of Painting and Sculpture, was determined to fill. Rubin's timing is excellent, as he undoubtedly knew it would be. But there is more to de Chirico than will fit in the right slot. Coming to terms with this painter of enigmas can produce enigmas all its own.

Initial confusions are cleared up by the catalogue, a major scholarly document voicing six points of view by as many experts. Laura Rosenstock, for instance, clarifies de Chirico's influence on the Surrealists. The list is extraordinary: Max Ernst saw a painting reproduced in a Munich bookstore in 1919; Magritte saw another in 1922 and, "moved to tears," quit his job to become a painter. Tanguy glimpsed a de Chirico from a bus and turned to painting. André Breton stopped before another in an art dealer's window, and was stunned; the contact began the drift of ideas that led Breton to publish the first Surrealist manifesto in 1924.

What de Chirico brought to the nascent Surrealists was a polyglot, international appetite. Born in Greece of Italian parents, he studied in Athens and Munich before arriving in Paris in 1911, and from all those sources he picked up a fascination with classical Greek sculpture, German Romanticism, and especially the Teutonic fantasists Böcklin and Max Klinger. His earliest works model themselves after Böcklin's brooding allegories, and his very late works (after 1919) return to that soft, dark, allegorical moodiness. Between 1911 and 1919 come the paintings that modernists adore and that Surrealists found entrancing: brilliantly drawn oil sketches of empty Italian courtyards lit with harsh yellow light, cut by deep shadows, scattered with looming towers and inexplicable images such as the pair of thorny artichokes in *The Philosopher's Conquest*. And the titles! *The Uncertainty of the Poet* and *The Lassitude of the Infinite* convey his intentions even if they withhold his meanings.

Fortunately, those meanings have been partly decoded by Maurizio Fagiolo dell'Arco, whose catalogue essay significantly erodes de Chirico's secretiveness. The painter's enigmas antedate Surrealism; they are related not to dreaming but to the dislocations of the conscious mind while in a state of revelation. Dell'Arco traces the exaltations of this state back to the artist's adoration of Nietzsche; the glaring light that fills these Roman piazzas and Florentine arches floods from the white-hot source of poetic vision, the Nietzschean "great noon."

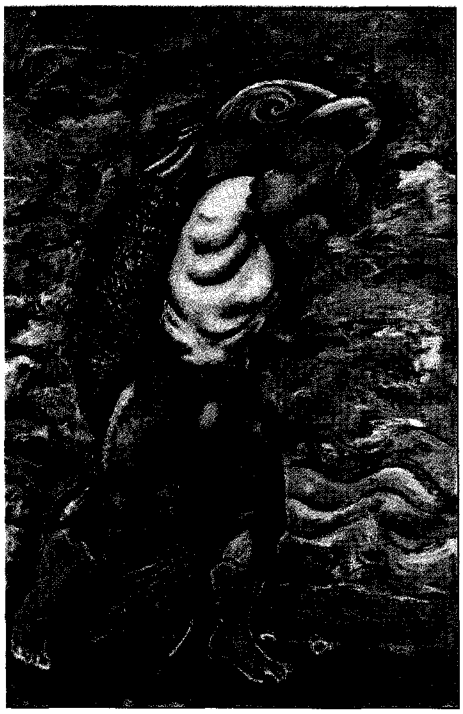
Not all de Chirico's mysteries are solved. Dell'Arco thinks the bust of Apollo in a painting such as *Song of Love* refers to the artist's other hero (and friend), the poet Apollinaire. But the glove, the ball, the train in the distance—what do they mean? Is the painting an *hommage* to the poet himself, or to poetry in general, or to "light and truth"? Only its clarity is certain.

Rubin has chinked in the pre-history of Surrealism, and has reclaimed de Chirico for modernism. But to do so, he has had to pare down the artist's career. The late paintings (post-1919) and the even smaller handful of Böcklin-derived early works are dealt with grudgingly, as though they might prove an embarrassment to modernist theorizing. Admittedly not as pure nor as single-minded as the metaphysical piazzas, both early and late works offer a certain charm. They are sentimental (but so is Chagall). They are ponderously allegorical (but so are the German Ro-

Photograph courtesy of the Museum of Modern Art.

mantics). Their drawing is not very agile. But the mix of Italian, German, and Greek cultural sources is a fascinating stew, held in the pot by a style that seems to borrow equally from the twentieth, the nineteenth, and the first centuries.

The young Italians at the Guggenheim are not as inclined to dismiss these less pure de Chiricos. In fact, according to the show's curator, director of exhibitions Diane Waldman, they prefer them. Late de Chiricos are sly and soft; to the young Italians, their voluptuousness, their *Italian*ness, is more provocative than the puritan rigor of streamlined architecture and Nietzschean discipline. Among de Chirico's legacies to these artists is the conviction that it is possible to join modernism's insights with a traditionalist's respect for painting conventions. Magic, mystery, allegory, enigma—are they so incompatible with advanced art? The Italians think not.



Allegory: *Chia's 1981* The Water Bearer.

This conviction spans all the work at the Guggenheim, from the conceptualists to the figure painters. It is clearest in the work of Sandro Chia, one of the best young European artists to emerge in recent years. Chia admits a direct debt to de Chirico, as well as to Chagall (and a few dozen other sources). The debt is evident in the fact that nothing in a Chia painting quite makes sense, even though the hint of allegory is always present. Why does the running figure chase a rabbit through a violent fog? Or stab a woman with a tiny dagger? Chia won't say; his images, he claims, come to him unbidden. But the woman's face is a Picassoid mask, and the man chasing the rabbit carries a torch down a "rabbit's hole" of expressionist squiggles. Those squiggles seem familiar. Besides Masaccio, El Greco, Caravaggio, Raphael, Turner, Cézanne, Monet, Renoir, Mondrian, and de Kooning, Chia has been looking at Cy Twombley, the American Abstract Expressionist now living in Rome and a painter who has elevated "squiggles" into an abstract calligraphy.

"Italian Art Now" is almost too rich. All seven artists are amateur metaphysicians; unraveling their art too often resembles arduous literary criticism. The conceptualists are especially adept at invoking alchemy and ritual, Greek myths and Christian symbolism. Vettor Pisani, who studied with a Jesuit master, has designed a seemingly endless series of performances and installations of baffling symbolic complexity. Gilberto Zorio attempts "to purify words" in another endless series of Pyrex retorts that hang in space and crucibles that glow with blue crystals.

Waldman's mission was to cover the current state of Italian art, so the conceptualists and near-conceptualists are heavily represented. Those styles feed on contradiction, and Italy provides twenty centuries of it—the cultural sandwich of Roman ruins and video games, Medici palaces and modern movies, medieval streets and *Brigatisti*. During the past decade, conceptualism "went wild" in Italy, where it is now as rampant as kudzu.

The earnest frivolity of an artist like Luigi Ontani is hard for Americans to understand, though it seems typically Italian. Ontani performs roles—from Leda with her swan to Christopher Columbus—and photographs himself "enacting history." Giuseppe Penone devotes himself to what Waldman calls "the primal forces of nature," in works made from knobby tree trunks and huge teardrop-shaped "breaths" of clay. Nino Longobardi paints black-on-white like a Renaissance master, or crawls on canvas like an American New Wave artist; his pictures seem laden with violence and mystery, but without focus. I found him a challenge, but a worthwhile one.

The painter who best holds his own with Chia is Enzo Cucchi, who lives on the seacoast in Ancona, a rocky region battered by the elements. There is something elemental, also, in Cucchi's work—an eerie, raging energy whose symbolism invokes saints and sacrifices, Christian fish and flying visionaries. Like Chia's work, it first seems raw, then manic, then profound. Too bad the third "C," Francesco Clemente, isn't here too. Waldman cites space restrictions, but the decision is a disappointment. The three have not been seen here together, even though they represent in combination all that is both raw and profound in current Italian painting. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

Warehouse Sale

KOSTA BODA IS HAVING ONE OF ITS fabulous warehouse sales for two weekends in a row, and you can pick up its imported glassware, crystal, china, serving pieces, decorative accessories, and more at greatly reduced prices. A few examples: Lilac bowls, retail $190, here $75; Waterlily bowls, retail $54, here $22.50; Rosebud candlesticks, retail $36.50 each, here $10; stoneware figurines from Sweden, including 7-in. cats and 9-in. owls, retail $115, here $39.50; crystal Passover plates, retail $98.50, here $29.50; carafes, retail $28.50, here $12; strawberry-patterned place settings from England, retail $46.50 for five pieces, here $14; Ann goblets or champagne glasses, retail $18.50 each, here $6; Pippi cocktail glasses and tumblers, retail $13.50 and $16, respectively, here $6 and $7.50; Annika teapots and covered casseroles, retail $93.50 and $112, respectively, here $24 and $28.50; and more. American Express, MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *Kosta Boda warehouse, 21-16 44th Ave., Long Island City (786-9269); Thurs.–Sun. 9 a.m.–4 p.m. By car: Take Queensboro Bridge upper roadway, get off at 21st St. exit, go two blocks south to 44th Ave. By subway: Take E or F train to 23rd St.–Ely Ave. stop, walk two blocks north to 44th Ave., and turn right. Sale 4/15–17 and 4/22–24 only.*

Art

THIS ANNUAL, ALL-PROFESSIONAL, BENefit art show and sale includes 24 artists, all with gallery status. You will find paintings, sculptures, mixed media, tapestries, and limited-edition lithographs. Commissions have been reduced for the sale, usually 50–60 percent, now 25–30 percent. Most of the works of art are under $600, and many are in the $100 range. The sale is definitely worth the drive if you are in the market for contemporary work. Free delivery to Manhattan. Connecticut checks accepted; other checks accepted, but works held until checks clear; no credit cards; all sales final. *Wilton Presbyterian–St. Matthews Episcopal Church, 48 New Canaan Rd. (203-762-3145); Sat. and Sun. noon–5 p.m. By car: Take Merritt Pkwy. to Exit 38, turn right on Rte. 123N toward New Canaan, go two miles, turn right on Rte. 106E, and follow it for three miles. Sale 4/17–18 only.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y.C. 10017, a month before the sale.* **Do not phone.**

Large Appliances

SCRATCHED AND DENTED BUT FULLY warranted Fedders air conditioners are on sale here in a wide range of models and prices, from 5,000-B.t.u., 7.5-amp, now $190, all the way up to 30,000-B.t.u., 220-volt, now $750. Scratched and dented models of other brands and models in perfect condition are also available. Scratched and dented Ariston refrigerators, 2- to 10-cu.-ft. capacity, now $99–$249, are fully warranted. Audio components include: Sherwood S9400, 40-watts-per-channel receiver, now $279; Sherwood CP100S tape deck, now $149; AR18 8-in. two-way speakers, now $60 each; AR48 10-in. three-way speakers, now $130 each; KLH4 mini-speakers, now $109 each. G.E. TV's include: 15-in. black-and-white, now $99; 10-in. color, now $239; 19-in. color, now $339. Also, a pre-season special on steam cleaning of your old air conditioner, now $60 in Manhattan, slightly higher in other boroughs. Servicing, repair, and new parts are extra. Delivery and installation available in local area. M.C., V., checks accepted; exchanges possible. *RCI/Radio Clinic, Inc., 2599 Broadway, at 98th St. (864-6000); 2290 Broadway, near 82nd St. (877-5151); Mon.–Fri. 9 a.m.–7 p.m., and Sat. till 6 p.m.; through 4/24.*

Furs for All

CHIC ALL-FUR AND FUR-LINED COATS and jackets for men sizes 38–46 and women sizes 6–16 are here at wholesale prices and below. There are several hundred garments in all. For men: gabardine-twill trench coats with opossum lining, retail $900, here $425; herringbone-tweed wool overcoats with opossum lining, retail $1,200, here $595; leather bombardier jackets with button-in sheared-rabbit lining, retail $400, here $175; suburban coats with opossum lining, retail $650, here $295; all-fur raccoon coats, retail $3,900, here $1,595; gray-fox coats, retail $4,000, here $1,595; and more. For women: opossum-lined poplin trench coats, retail $800, here $395; reversible poplin jackets, with lamb, kid, curly-lamb, and opossum linings, retail $350–$600, here $125–$250; mink jackets, retail $1,900, here $1,095; full-length natural-ranch-mink coats, retail $7,000, here $3,595; poplin coat with button-in mink lining, retail $3,200, here $1,595; Ultrasuede wrap coats with sheared-nutria lining, retail $2,000, here $895; and more. M.C., V., checks accepted; all sales final. *QMB Group, 333 Seventh Ave., near 29th St., fourteenth floor (244-7551); Mon.–Fri. 9 a.m.–5 p.m.; while stock lasts.*

One-Week Sale

THIS LARGE WHOLESALER OF KNITWEAR is closing out a lot of yarns good for weavers, knitters, and crocheters. The yarns are priced by the pound and sold by the cone, and range from $1 a lb. for the thinner synthetics and wool blends to $25 a lb. for cashmere and cashmere-and-silk blends (these must be used double or triple for knitting, and the finished garment should be washed professionally). There's a good selection of thicker, fuzzier yarns at $6 a lb. No credit cards; checks accepted; all sales final. *Hohenberg Co., Inc., 60 West 39th St., second floor (398-1754); Mon.–Fri. 10 a.m.–4 p.m.; 4/12–16 only.*

Auto Parts

ALL PARTS NEEDED FOR A TUNE-UP ARE on sale here through the end of May. You get 50 percent off the list prices of the entire lines of AC Delco, Motorcraft, and Robert Bosch parts. Also, AC Delco, Champion, and Robert Bosch spark plugs are now $1.19 each for resistor plugs, 99 cents each for non-resistor plugs. Cash-and-carry only; exchanges possible. *GB 500 Auto Parts, 1835 First Ave., at 95th St. (722-6800); Mon.–Fri. 8 a.m.–5:30 p.m., and Sat. till 2:30 p.m.; through 5/31.*

Handmade

THE ELDER CRAFTSMEN, A NOT-FOR-profit shop that sells lovely things made by hand by elderly women and men, is holding a pre-inventory sale. Among the one- and few-of-a-kind items that are being offered are: hand-knitted wool sweaters for adults sizes S–L, were $98 and $160, now $60 and $80; crocheted wool vests for children and grown-ups, were $35, now $15; quilted vests for girls and women sizes S and M, were $60, now $35; needlepoint pillows, were $85, now $65; pair of Beatrix Potter pillows, were $75 each, now $57.50 each; 18-in. rag dolls, were $35, now $25; dolls' wigs, were $5, now $3 (dolls' outfits are also available); beanbag frogs, were $5.50, now $3; children's mittens, were $7.75, now $5; wool gloves for grown-ups, were $23, now $15; little-girls' patchwork pinafores sizes S–L, were $15, now $7.50; and more. Checks accepted; no credit cards; all sales final. *The Elder Craftsmen Shop, 850 Lexington Ave., at 64th St. (535-8030); Mon. 11 a.m.–5:30 p.m., Tues.–Fri. 10 a.m.–5:30 p.m., and Sat. till 4 p.m.; through 4/24.* ▬

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A Complete Entertainment Guide for the Week Beginning April 12

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Thru Apr. 13: "The Stud Farm." Apr. 14-17: "The American Friend"; "Jonah Who Will Be 25 in the Year 2000." Beg. Apr. 18: "Reed: Insurgent Mexico"; "How Tasty Was My Little Frenchman."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Apr. 12: "L'Atalante"; "Zero for Conduct." Apr. 13: "Ieyasu Tokugawa—The First Shogun"; "Lord Nobunaga's Early Days." Apr. 14-15: "Gal Young 'Un"; "Rosie the Riveter." Apr. 16-17: "L'Age d'Or"; "The Phantom of Liberty." Beg. Apr. 18: "La Dolce Vita." **AGEE ROOM—** Apr. 12-15: "Madame X"; "Laokoon & Sohne"; "Die Betorung der Blauen Matrosen." Beg. Apr. 16: "Ticket of No Return." Apr. 17-18: "India Song."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Circle of Deceit." #2—"Atlantic City."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Apr. 12-13: "Monty Python Meets Beyond the Fringe"; "The Cars That Eat People." Apr. 14-17: "The Texas Chainsaw Massacre." Apr. 18: "Stay as You Are"; "Immoral Tales."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 12: "Rififi"; "Shoot the Piano Player." Apr. 13: "The Old Dark House"; "Wives Under Suspicion." Apr. 14: "Three Wise Girls"; "Platinum Blonde." Apr. 25: "Wild Strawberries"; "Shame." Apr. 16-17: "Casablanca"; "The Maltese Falcon." Apr. 18: "Gypsy."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Apr. 15: "Shoot the Moon"; "The Last Picture Show."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Apr. 13: "Goldfinger"; "Thunderball." Apr. 14-15. "Dr. No"; "From Russia With Love." Apr. 16-17: "King of Hearts"; "Harold and Maude." Beg. Apr. 18: "Spetters"; "The Warriors."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Apr. 15: "A Little Sex." #2—Thru Apr. 15 (tent.): "Raiders of the Lost Ark."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"On Golden Pond." #2—"Three Brothers." #3—Thru Apr. 15: "Missing." Beg. Apr. 16: "Tragedy of a Ridiculous Man." #4—"Missing."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Robin Hood."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Some Kind of Hero."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Deathtrap."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Cat People."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Porky's." #2—"Quest for Fire." #3—"Neil Simon's I Ought to Be in Pictures."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Christiane F." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Richard Pryor Live on the Sunset Strip."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru Apr. 15: "Neil Simon's I Ought to Be in Pictures." Opening Amateur." 2—"Deathtrap." 3—"Chariots of Fire." #4—"Missing." #5—"On Golden Pond." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Silent Rage." **STATE 2**—582-5070. "Some Kind of Hero."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Reds."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Death Wish II."

37. **RKO CINERAMA 1—B'way nr. 47th St.** 975-8366. "Amin: The Rise and Fall." **RKO CINERAMA** 2—975-8369. "Penitentiary II."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Raiders of the Lost Ark." **EMBASSY 3—** "Parasite." **EMBASSY 4—** "Ragtime."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Apr. 13: "The Great Dictator"; "The Gold Rush." Apr. 14-17: "Death Wish"; "Taxi Driver." Beg. Apr. 18: "Reflections in a Golden Eye"; "The Sergeant." #2—Thru Apr. 13: "Ivanhoe"; "Knights of the Round Table." Apr. 14-17: "Diamonds Are Forever"; "Live and Let Die." Beg. Apr. 18: "The Tin Drum"; "The Lost Honor of Katharina Blum."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Cat People." #2—Thru Apr. 15: "A Little Sex." Beg. Apr. 16 (tent.): "LunchWagon Girls."

42. **NEW EMBASSY 49TH STREET—Nr. B'way.** 730-7262. "Robin Hood."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Robin Hood."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Victor/Victoria."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Apr. 15: "Three Brothers." Beg. Apr. 16: "Tragedy of a Ridiculous Man."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Apr. 13: "Nashville." Apr. 14-15: "Ticket of No Return." Apr. 16-17: "S.O.B."; "Darling Lili." Beg. Apr. 18: "The Last Tycoon"; "Gunn."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Deathtrap."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. Thru Apr. 15: "Diner." Opening Apr. 16: New Directors/New Films. See Museums, Societies, Etc.

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Neil Simon's I Ought to Be in Pictures."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru Apr. 15: "Christiane F." Beg. Apr. 16: "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "A Week's Vacation."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Grendel Grendel Grendel."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Long Good Friday." **CORONET**—Thru Apr. 15: "Reds." Beg. Apr. 16: "Diner."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Wasn't That a Time!"

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II**—753-0774. "On Golden Pond."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Cat People." **UA GEMINI 2**—832-2720. Thru Apr. 15: "A Little Sex." Opening Apr. 16 (tent.): "Garde à Vue."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Missing."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Some Kind of Hero." #2—"Quest for Fire."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "I'm Dancing as Fast as I Can."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "Ragtime."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Apr. 15: "A Little Sex." Beg. Apr. 16 (tent): "Chariots of Fire."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Some Kind of Hero." #2—"Richard Pryor Live on the Sunset Strip."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Program unavailable.

83. **RKO 86TH STREET—Nr. Lexington Ave.** 289-8900. #1—"Deathtrap." #2—"Cat People."

61st Street & Above
West Side

88. **PARAMOUNT—B'way at 61st St.** 247-5070. "Quest for Fire."

89. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"Passione d'Amore."

90. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Three Brothers." #2—"Circle of Deceit."

91. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 12: "Mr. Deeds Goes to Town"; "You Can't Take It With You." Apr. 13-14: "Forbidden"; "Rain or Shine." Apr. 15-17: "Mr. Smith Goes to Washington"; "State of the Union." Beg. Apr. 18: "A Hole in the Head"; "Lady for a Day."

92. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Das Boot." #2—Thru Apr. 15: "Oblomov." Opening Apr. 16: "Autumn Marathon."

93. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Robin Hood." #2—"Death Wish II." #3—"Deathtrap." #4—"Missing."

94. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"On Golden Pond." #2—"Cat People."

95. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 12: "Fort Ti"; "Gun Fury." Apr. 13: "Soldier of Orange." Apr. 14: "The Damned Don't Cry"; "Harriet Craig." Apr. 15: "Gilda"; "The Hidden Room"; "Impact." Apr. 16-17: "That Obscure Object of Desire"; "The Phantom of Liberty." Apr. 18: "Maitresse"; "Exhibition."

97. **OLYMPIA—B'way nr. 107th St.** 865-8128. #1—"Death Wish II." #2—Thru Apr. 15: "The Woman Next Door"; "The Last Metro." Beg. Apr. 16: "Tragedy of a Ridiculous Man"; "Body Heat." #3—Thru Apr. 15: "Raiders of the Lost Ark." #4—Thru Apr. 15: "A Little Sex"; "Endless Love." Beg. Apr. 16: "Reds."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Apr. 13, 8 p.m.: "Fleming Faloon" (1964), "Film in Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc." (1966), "Diploteratology or Bardo Follies" (1967), "Film That Rises to the Surface of Clarified Butter" (1968), "Institutional Quality" (1969), "Remedial Reading Comprehension" (1971) & "What's Wrong With This Picture? Parts I & II" (1972) by George Landow. Apr. 14, 8 p.m.: "The Petrified Dog" (1948), "Mr. Frenhofer and the Minotaur" (1949) & "The Lead Shoes" (1949) by Sidney Peterson, & "The Potted Psalm" (1946) by Peterson & James Broughton. Apr. 15, 8 p.m.: "Anticipation of the Night" (1958), "Mothlight" (1963), "Blue Moses" (1963), "Sirius Remembered" (1959) & "Sincerity" (1973) by Stan Brakhage. Apr. 16-17, 8 p.m.: "Life & Death of a Hollywood Extra" (1927), "Fingal's Cave" (1940), "Forest Murmurs" (1940), "Conquer by the Clock" (1942), "T.V.A." (1945) & "New Americans" (1944) by Slavko Vorkapich. Apr. 17, 2 p.m.: Video by Sally Shapiro. Apr. 18, 8 p.m.: "Adventures of the Exquisite Corpse, Part I: Huge Pupils" (1968-69) by Andrew Noren, & "La Cascade de Feu" (1904), "La Fée Carabosse" (1906), "Un Locataire Diabolique" (1909) & "Voyage à Travers l'Impossible" (1904), all hand-tinted, by George Méliès.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Apr. 17, 7:30 p.m.: "The Lady Lies" (1929) & "Imitation of Life" (1934) by John Stahl, with Claudette Colbert.

BAHA'I CENTER—53 E. 11th St. 674-8998. Adm. $1; senior citizens 50c; children free. Apr. 18, 2:30 p.m.: "The Egyptian" (1954) by Michael Curtiz, with Jean Simmons & Victor Mature.

BROOKLYN ARTS AND CULTURE ASSOCIATION—111 Willoughby St., Downtown Brooklyn. 783-4469. Adm $4. Apr. 16-17, 8 p.m.: Art Video.

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MOVIES

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Apr. 14, 8 p.m.: "How to Murder a Rich Uncle" (1958) by Nigel Patrick.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Apr. 16, 8 p.m.: "Deutschland Spiegel" (1980) & "Salve" (1981) by Sharon Couzin, "City Edition" (1979), "Lines of Force" (1980) & "Myth in the Electric Age" (1981) by Alan Berliner, & "Noblesse Oblige" (1981) by Warren Sonbert. Apr. 17, 8 p.m.: "Orchard Street" (1977), "Great Neck" (1979) & "Tia" (1981) by Ellen Gaine, "Howard to Englewood" (1978), "Waiting" (1978), "Family Reunion" (1980) & "Primer/Rebus" (1980) by Dan Curry, & "A House by the River: The Wrong Shape" (1980) by Dan Walworth. Apr. 18, 8 p.m.: "Scar Tissue" (1980) & "Gently Down the Stream" (1981) by Su Friedrich, & "Double Screen" (1970) & "Weissfilm" (1977) by Wilhelm & Birgit Hein.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Adm. $4.50; members $3.50. Apr. 13, 6 p.m.: "Two or Three Things I Know About Her" (1966) by Jean-Luc Godard, & "À Propos de Nice" (1930) by Jean Vigo.

EL CINE CLUB—Hunter College Assembly Hall, 69th St. nr. Park Ave. 888-4225. Free. Apr. 13, 7 p.m.: "La niña de luto" (1964) by Manuel Summers. In Spanish, no subtitles.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Mon.-Sun., 4, 6, 8 & 10 p.m., & Sat.-Sun., 12 & 2 p.m.: "Health" (1980) by Robert Altman, with Carol Burnett, Glenda Jackson, Lauren Bacall, James Garner & Dick Cavett.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Apr. 13, 8 p.m.: "The Freshman" (1925) by Sam Taylor & Fred Newmeyer, with Harold Lloyd, & "Dreams and Wishes" by Jan Peterson.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. Apr. 16-17, 9 p.m.: "The Trial" (1962) by Orson Welles.

FRAUNCES TAVERN MUSEUM—54 Pearl St. 425-1778. Adm. $1.50. Apr. 18, 2 p.m.: "Northwest Passage" (1940) by King Vidor, with Spencer Tracy.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 14, 1, 3, 6 & 8:30 p.m.: "L'Adolescente" (1979) by Jeanne Moreau, with Simone Signoret.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050 Adm. $3; members, senior citizens & students $2.50. Apr. 17, 8:30 p.m.: "Gold Diggers of 1933" (1933) by Mervyn LeRoy & Busby Berkeley, with Ruby Keeler & Dick Powell.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Tue.-Sun., 1, 2:45 & 4:30 p.m.: "From the First People" (1977) by Sarah Elder & Leonard Kamerling. Tue.-Thu., 6:15 p.m.: "Tununeremiut: The People of Tununak" (1971) by Elder & Kammerling.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Apr. 14, 7:30 p.m.: "Harp of Burma" (1956) by Kon Ichikawa. Apr. 16, 7:30 p.m.: "Anatahan" (1953) by Josef von Sternberg. Apr. 18, 2 p.m.: "Walk Don't Run" (1966) by Charles Walters, with Cary Grant; 4 p.m.: "The Young Guy Returns" (1981) by Tsugunobu Kotani.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Apr. 13, 8 p.m.: "Is This What You Were Born For?" by Abigail Child, & "The Fall of the Romanov Dynasty" by Esther Shub.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Apr. 13, 8 p.m.: "The Goalie's Anxiety at the Penalty Kick" (1972) by Wim Wenders. Apr. 14, 8 p.m.: "Americas in Transition" (1981) by Obie Benz, & "El Salvador: Another Vietnam?" (1981) by Glen Silber & Tete Vasconcello, with guest speakers. Apr. 15, 8 p.m.: "Despair" (1977) by Rainer Werner Fassbinder, with Dirk Bogarde. Apr. 16, 8 & 10:15 p.m.: "The Go-Between" (1971) by Joseph Losey, with Alan Bates & Julie Christie. Apr. 17, 8 p.m., & Apr. 18, 3:30 p.m.: "In the Course of Time (Kings of the Road)" (1976) by Wim Wenders. Apr. 18, 7:30 p.m.: "Pandora's Box" (1928) by G.W. Pabst, with Louise Brooks; 3-6 p.m. (spec. adm.): Independent Filmmaker Seminar.

NEW DIRECTORS/NEW FILMS—Festival Theatre, 57th St. W. of Fifth Ave. 877-1800 ext. 489. Adm. $3.50; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3, in advance only. Tickets available, advance sale, at the Museum, 18 W. 54th St., and day of performance at the Festival Theatre. Apr. 16, 6 p.m.: "Dan's Motel" (1981) by Jerry R. Barrish; 8:30 p.m.: "Smash Palace" (1981) by Roger Donaldson. Apr. 17, 1 p.m.: (See Apr. 16, 8:30 p.m.); 3:30 p.m.: (See Apr. 16, 6 p.m.); 6 p.m.: "Neige" (1981) by Juliet Berto & Jean-Henri Roger; 8:30 p.m.: "Muddy River" (1981) by Kohei Oguri. Apr. 18, 1 p.m.: (See Apr. 17, 8:30 p.m.); 3:30 p.m.: (See Apr. 17, 6 p.m.); 6 p.m.: "Mater Amatisima" (1980) by José A. Salgot; 8:30 p.m.: "They Don't Wear Black-Tie" (1981) by Leon Hirszman.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Apr. 13, 12 noon: "Foreign Correspondent" (1940) by Alfred Hitchcock, with Joel McCrea; 2:30 p.m.: "Only the Ball Was White," & "King of the Hill." Apr. 15, 12 noon: "A Good Example: Bertolt Brecht Before the House Un-American Activities Committee" (1979) by Bertrand Sauzier, & "The Unquiet Death of Julius and Ethel Rosenberg" (1979) by Alvin Goldstein.

NEW YORK UNIVERSITY—Tisch Hall, Schimmel Auditorium, 40 W. 4th St. 598-7867. Free. Apr. 16, 6 p.m.: "La Viaccia" (1961) by Mauro Bolognini, with Jean-Paul Belmondo & Claudia Cardinale. **Main Building, 100 Washington Square East, Room** 703. 598-3395. Free. Apr. 16, 6:30 p.m.: "Hablando del Punto Cubano" by Octavio Cortázar, & "Qué Bueno Canta Usted" by ICAIC.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 7 & 9:30 p.m., & Fri.-Sun., 4:30 p.m.: "Era Notte a Roma" (1960) by Roberto Rosselini. Sat.-Sun., 2 p.m. (free): "Pablo Picasso: The Legacy of a Genius" (1981) by Michael Blackwood.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 17, 2:30 p.m.: "Part of Your Loving" (1977) by Tony De Nonno, "Pencil Booklings" (1978), "People Who Fix Things" (1971), & "Pedro Linares, Folk Artist" (1975).

ROCKLAND CENTER FOR THE ARTS—27 Old Greenbush Road, West Nyack, N.Y. 914-358-0877. Adm. $3; members, students & senior citizens $2. Apr. 14, 8 p.m.: "Picasso, a Painter's Diary" by Perry Miller Adato.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Apr. 14, 9 p.m.: "Berserk" (1967) by Jim O'Connolly, with Joan Crawford. Apr. 16, 8 p.m.: "The Battle of Algiers" (1966) by Gilo Pontecorvo. Apr. 17, 12 midnight: "The Wizard of Oz" (1939) by Victor Fleming, with Judy Garland & Bert Lahr. Apr. 18, 7:30 p.m.: "A Boy Named Charlie Brown" (1969) by Bill Melendez, animated.

YUGOSLAV PRESS AND CULTURAL CENTER—767 Third Ave., at 48th St. 838-2306. Free. Apr. 13, 6 p.m.: "The Falcon" (1981) by Vatroslav Mimica. In Serbo-Croatian, no subtitles.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—"Some Kind of Hero." #2—"Porky's." #3—"Robin Hood."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Apr. 15: "Death Wish II"; "Dressed to Kill."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People."

103. **CIRCLE—Westchester at E. 177.** 863-2100. #1—"Robin Hood." #2—Thru Apr. 15: "Amin: The Rise and Fall."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Some Kind of Hero." #2—"Victor/Victoria."

105. **DALE—231st St. & B'way.** 884-5300. Thru Apr. 15: "Death Wish II."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—Tent.: "Deathtrap." #2—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People." #3—Tent.: "Chariots of Fire." #4—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "The Amateur."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Some Kind of Hero." #2—"Silent Rage."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "Deathtrap."

114. **LOEWS PARADISE—188th St. at Grand Conc.** 367-1288. #1—"Silent Rage." #2—"Quest for Fire." #3—"Some Kind of Hero." #4—"The Beast Within."

116. **PALACE—1603 Union Port Rd.** 829-3900. #1—Thru Apr. 15: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 15: "Penitentiary II."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—Thru Apr. 15: "Some Kind of Hero"; "The Warriors." Red—Thru Apr. 15: "A Little Sex"; "Halloween II."

Brooklyn

200. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Some Kind of Hero." #2—"Raiders of the Lost Ark."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"Victor/Victoria." #2—"Robin Hood." #3—"Deathtrap." #4—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People." #5—"Chariots of Fire."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Porky's." #2—"Robin Hood."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Robin Hood."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Richard Pryor Live on the Sunset Strip." #2—"Silent Rage."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"Deathtrap." #2—"Victor/Victoria." #3—"On Golden Pond." #4—Thru Apr. 15: "Chariots of Fire." Beg. Apr. 16: "Cat People."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "A Little Sex."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—"Some Kind of Hero." #2—"Robin Hood." #3—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People." #4—"Victor/Victoria."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"Victor/Victoria." #2—"Chariots of Fire."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—"Robin Hood." #2—"Death Wish II." #3—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People."

213. **COBBLE HILL—COBBLE HILL—Court St. at Butler St.** 596-9113. Thru Apr. 15: "Missing."

220. **FLATBUSH—NOSTRAND—Nostrand at Kings Hwy.** 252-6112. Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "The Amateur."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. Thru Apr. 15: "Silent Rage." Beg. Apr. 16: "Cat People."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Victor/Victoria." **SOUTH**—"Deathtrap."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Some Kind of Hero." #2—"Richard Pryor Live on the Sunset Strip."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Program unavailable.

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Chariots of Fire."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. "A Little Sex."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. "Chariots of Fire."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Porky's." #2—"Deathtrap." #3—"Quest for Fire."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Apr. 13: "Absence of Malice." Beg. Apr. 14: "Making Love."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Apr. 15: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 15: "Death Wish II."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—"Silent Rage." #2—Thru Apr. 15: "Penitentiary II." #3—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Some Kind of Hero." #2—"Robin Hood."

301. **MARINER'S HARBOR—JERRY LEWIS—** 720-9300. Program unavailable.

302. NEW DORP—FOX PLAZA— 987-6800. #1—"Porky's." #2—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People."

303. NEW DORP—HYLAN— 351-6601. #1—Thru Apr. 15: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "The Amateur."

304. NEW DORP—LANE— 351-2110. "Deathtrap."

306. NEW DORP—RAE— 979-0444. Program unavailable.

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Quest for Fire." #2—"On Golden Pond."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. "Victor/Victoria."

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People." #2—"Victor/Victoria." #3—Thru Apr. 15: "A Little Sex." #5—"On Golden Pond."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Deathtrap." #2—"Chariots of Fire."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People." #2—"Robin Hood." #3—Thru Apr. 15: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 16: "The Amateur." #4—"On Golden Pond."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru Apr. 15: "Dragonslayer." Beg. Apr. 16: "Enter the Ninja"; "New Year's Evil."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Richard Pryor Live on the Sunset Strip." #2—"Some Kind of Hero."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Porky's." #2—"Some Kind of Hero." #3—Thru Apr. 15: "Amin: The Rise and Fall." Beg. Apr. 16: "The Amateur."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—Thru Apr. 15: "Silent Rage." #2—Thru Apr. 15: "Richard Pryor Live on the Sunset Strip."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—"Richard Pryor Live on the Sunset Strip." #2—"Deathtrap." #3—"Penitentiary II."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People." #2—"Victor/Victoria." #3—Thru Apr. 15: "A Little Sex." #4—"On Golden Pond."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. "Chariots of Fire."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1 & #2—"Porky's."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"Victor/Victoria." #2—"On Golden Pond."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—Thru Apr. 15: "Deathtrap." Beg. Apr. 16: "The Amateur." #2—Thru Apr. 15: "Quest for Fire." Beg. Apr. 16: "Cat People." #3—"Quest for Fire." #4—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Deathtrap."

421. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Robin Hood."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Victor/Victoria." #2—"Some Kind of Hero."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Porky's."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—"Some Kind of Hero." #2—"Silent Rage." #3—Thru Apr. 15: "Penitentiary II." Beg. Apr. 15: "Amin: The Rise and Fall."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru Apr. 15: "A Little Sex." #2—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People." #3—"Porky's."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "Shoot the Moon"; "Eye of the Needle."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. "Missing."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Program unavailable.

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—Thru Apr. 15: "Deathtrap." Beg. Apr. 16: "Cat People." #2—Thru Apr. 15: "Chariots of Fire." Beg. Apr. 16: "Deathtrap."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "Arthur."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—"Death Wish II." #2—Thru Apr. 15: "Atlantic City."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—Thru Apr. 15: "Silent Rage." #2—Thru Apr. 15: "Robin Hood."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"Some Kind of Hero." #2—"Victor/Victoria."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Program unavailable.

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. "Death Wish II."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Victor/Victoria."

501. BALDWIN—GRAND AVENUE— 223-2323. "Chariots of Fire."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Apr. 13: "Absence of Malice." Beg. Apr. 14: "Making Love."

503. BELLMORE—PLAYHOUSE— 785-5400. "Death Wish II."

504. BELLMORE—THE MOVIES— 785-3032. "Chariots of Fire."

506. BETHPAGE—BETHPAGE— 796-2554. "Chariots of Fire."

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

508. CEDARHURST—CENTRAL— 569-0105. #1—"Chariots of Fire." #2—"Richard Pryor Live on the Sunset Strip." #3—"Atlantic City."

511. EAST MEADOW—FLICK— 794-8008. #1—"Robin Hood." #2—"Death Wish II."

512. EAST MEADOW—MEADOWBROOK— 731-2423. Program unavailable.

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Apr. 15: "Death Wish II." Beg. Apr. 16: "Shoot the Moon." #2—Thru Apr. 15: "Missing." Beg. Apr. 16: "The Border."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. "Death Wish II."

517. FLORAL PARK—FLORAL— 352-2280. Thru Apr. 15: "Deathtrap." Beg. Apr. 16: "The Amateur."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Robin Hood." #2—"Porky's."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Chariots of Fire." #2—"Some Kind of Hero."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Victor/Victoria."

522. GREAT NECK—PLAYHOUSE— 482-0500. Program unavailable.

523. GREAT NECK—SQUIRE— 466-2020. Program unavailable.

526. HEWLETT—HEWLETT— 791-6768. Thru Apr. 13: "Absence of Malice." Beg. Apr. 14: "Making Love."

527. HICKSVILLE—HICKSVILLE— 931-0749. Program unavailable.

528. HICKSVILLE—TWIN NORTH— 433-2400. "Porky's." **SOUTH**—"On Golden Pond."

529. LAWRENCE—LAWRENCE— 371-0203. #1—"Robin Hood." #2—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People." #3—"Some Kind of Hero."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Apr. 15: "Death Wish II"; "Tattoo." Beg. Apr. 16: "Richard Pryor Live on the Sunset Strip"; "Neighbors."

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531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Silent Rage." #2—"Quest for Fire." #3—"Some Kind of Hero." #4—"Richard Pryor Live on the Sunset Strip."

532. LONG BEACH—LIDO— 432-0056. Thru Apr. 15: "Death Wish II." Beg. Apr. 16: "Missing."

533. LYNBROOK—LYNBROOK— 593-1033. Program unavailable.

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Apr. 15: "Circle of Deceit." Beg. Apr. 16: "Man of Iron."

535. MALVERNE—TWIN— 599-6966. #1—Thru Apr. 15: "Ragtime." Beg. Apr. 16: "Missing." #2—Thru Apr. 15: "Shoot the Moon." Beg. Apr. 16: "Neil Simon's I Ought To Be in Pictures."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. Program unavailable.

539. MASSAPEQUA—PEQUA— 799-6464. Program unavailable.

541. MASSAPEQUA—SUNRISE MALL— 795-2244. Program unavailable.

542. MERRICK—GABLES— 546-0734. "Raiders of the Lost Ark."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. "Richard Pryor Live on the Sunset Strip."

545. NEW HYDE PARK—ALAN— 354-4338. Thru Apr. 15: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 16: "Cat People."

546. NEW HYDE PARK—HERRICKS— 747-0555. "Missing."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Apr. 15: "Missing." #2—Thru Apr. 15: "Silent Rage."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Apr. 15: "Death Wish II." Beg. Apr. 16: "Missing."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "Missing." #2—"Death Wish II."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Apr. 13: "Absence of Malice." Beg. Apr. 14: "Making Love."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Richard Pryor Live on the Sunset Strip." #2—"Chariots of Fire."

552. PLAINVIEW—PLAINVIEW— 935-6100. "Robin Hood."

553. PLAINVIEW—TWIN— 931-1333. #1—Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "The Amateur." #2—"Some Kind of Hero."

554. PORT WASHINGTON—SANDS POINT— 883-5074. "Death Wish II."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Missing." #3—Thru Apr. 15: "Silent Rage." Beg. Apr. 16: "Shoot the Moon."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. Thru Apr. 15: "Atlantic City." Beg. Apr. 16: "The Amateur."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—"Porky's." #2—"Deathtrap."

559. ROSLYN—ROSLYN— 621-8488. #1—"Das Boot." #2—Thru Apr. 15: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 16: "The Amateur."

561. SYOSSET—SYOSSET— 921-5810. Program unavailable.

562. SYOSSET—UA CINEMA 150— 364-0700. Program unavailable.

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Victor/Victoria."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. "Death Wish II."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Chariots of Fire." #2—"Richard Pryor Live on the Sunset Strip." #3—"Deathtrap." #4—"Silent Rage." #5—"On Golden Pond." #6—"Quest for Fire." #7—"Some Kind of Hero." #8—"Porky's." #9—"Cat People."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Apr. 15: "Robin Hood." #2—Thru Apr. 15: "Missing."

571. WANTAGH—WANTAGH— 781-6969. "On Golden Pond."

573. WESTBURY—WESTBURY— 333-1911. #1—"Missing." #2—"Death Wish II."

574. WESTBURY—DRIVE-IN— 334-3400. Program unavailable.

575. WOODMERE—FIVE TOWNS— 374-2223. Thru Apr. 15: "Penitentiary II"; "Amin: The Rise and Fall." Beg. Apr. 16: "Silent Rage."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—"Silent Rage." #2—"Death Wish II."

601. BABYLON—BABYLON— 669-3399. Program unavailable.

602. BABYLON—TWIN— 669-0700. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Some Kind of Hero." #2—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People." #3—Tent.: "Shoot the Moon."

604. BAY SHORE—BAY SHORE— 665-0200. "Deathtrap."

605. BAY SHORE—CINEMA— 665-1722. Program unavailable.

606. BAY SHORE—ENCORE— 655-9834. Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "The Beast Within"; "A Stranger Is Watching."

607. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Quest for Fire." #2—"Atlantic City."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. Program unavailable.

609. BRENTWOOD—BRENTWOOD— 273-3900. Program unavailable.

612. CENTEREACH—CENTEREACH— 588-0088. "Robin Hood."

613. CENTER MORICHES—CENTER— 878-2100. Thru Apr. 15: "Raiders of the Lost Ark."

614. COMMACK—DRIVE-IN— 499-2900. Program unavailable.

616. COMMACK—MAYFAIR— 543-0707. "Victor/Victoria."

617. COMMACK—COMMACK— 499-4545. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip."

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. Program unavailable.

619. CORAM—CORAM— 698-7200. "Death Wish II."

620. CORAM—DRIVE-IN— 732-6200. Program unavailable.

621. CORAM—PINE— 698-6442. #1—"On Golden Pond." #2—"Robin Hood."

622. DEER PARK—DEER PARK— 667-2440. "Death Wish II."

623. EAST HAMPTON—CINEMAS— 324-0448. Program unavailable.

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Chariots of Fire."

627. EAST SETAUKET—FOX— 473-2400. "Porky's."

628. ELWOOD—ELWOOD— 499-7800. "Some Kind of Hero."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. Program unavailable.

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Apr. 15: "Silent Rage." Beg. Apr. 16: "The Amateur."

633. HUNTINGTON—SHORE— 421-5200. #1—"Porky's." #2—"Das Boot." #3—"Chariots of Fire."

634. HUNTINGTON—WHITMAN— 423-1300. "Deathtrap."

635. HUNTINGTON—YORK— 421-3911. "On Golden Pond."

636. ISLIP—ISLIP— 581-5200. #1—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People." #2—"Chariots of Fire." #3—Thru Apr. 15: "Silent Rage."

637. LAKE GROVE—SMITH HAVEN MALL— 724-9550. "Victor/Victoria."

638. LINDENHURST—LINDENHURST— 888-5400. Program unavailable.

639. MATTITUCK—TWIN— 298-4405. #1—Thru Apr. 15: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 16: "Missing." #2—"Chariots of Fire."

641. MONTAUK—THE MOVIES— 668-2393. Apr. 16-18: "Reds."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Program unavailable.

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Robin Hood." #2—"Silent Rage."

644. NORTHPORT—NORTHPORT— 261-8600. Program unavailable.

645. OAKDALE—OAKDALE— 589-8118. Thru Apr. 15: "Missing." Beg. Apr. 16: "Ragtime."

647. PATCHOGUE—PATCHOGUE— 475-0601. Program unavailable.

648. PATCHOGUE—PLAZA— 475-5225. #1—"Richard Pryor Live on the Sunset Strip." #2—"On Golden Pond."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. Program unavailable.

651. PATCHOGUE—SUNWAVE— 475-7766. Program unavailable.

653. PORT JEFFERSON—MINI EAST— 928-6555. "Chariots of Fire." **CINEMA WEST—** "Neil Simon's I Ought to Be in Pictures."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru Apr. 13: "Absence of Malice." Beg. Apr. 14: "Making Love."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Apr. 15: "Death Wish II."

657. SAG HARBOR—SAG HARBOR— 725-0010. Apr. 16-18: "The Aviator's Wife."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Chariots of Fire." #2—Thru Apr. 15: "Death Wish II." #3—Thru Apr. 15: "Missing."

662. SMITHTOWN—SMITHTOWN— 265-1551. Program unavailable.

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Apr. 15: "Victor/Victoria." Beg. Apr. 16: "Deathtrap." #2—Thru Apr. 15: "Porky's." Beg. Apr. 16 (tent.): "Cat People."

664. STONY BROOK—LOEWS— 751-2300. #1—"Quest for Fire." #2—"Some Kind of Hero." #3—"Richard Pryor Live on the Sunset Strip."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Apr. 15: "Some Kind of Hero."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Program unavailable.

668. WEST ISLIP—TWIN— 669-2626. #1—"Chariots of Fire." #2—"Death Wish II."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "Deathtrap."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Some Kind of Hero."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People." #2—"Chariots of Fire." #3—Thru Apr. 15: "Missing." Beg. Apr. 16: "The Amateur."

704. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Apr. 15 "On Golden Pond." Beg. Apr. 16 (tent.): "Cat People." #2—Thru Apr. 15: "Robin Hood."

705. HARRISON—CINEMA— 835-2668. "Chariots of Fire."

706. HARTSDALE—CINEMA— 428-2200. #1—"Richard Pryor Live on the Sunset Strip." #2—"Chariots of Fire." #3—Thru Apr. 15: "Neil Simon's I Ought to Be in Pictures." #4—"Deathtrap."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Victor/Victoria."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Deathtrap." #2—"Porky's." #3—"On Golden Pond." #4—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Apr 15: "Cat People." Beg. Apr. 16: (tent.): "Das Boot." #2—"Chariots of Fire."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "Missing"; "The Four Seasons."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Silent Rage." #2—"Richard Pryor Live on the Sunset Strip."

713. NEW ROCHELLE—MALL— 636-8808. "Deathtrap."

714. NEW ROCHELLE—PROCTORS— 632-1100. #1—"Some Kind of Hero." #2—"Porky's." #3—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People." #4—"Penitentiary II." #5—Thru Apr. 15: "Amin: The Rise and Fall."

716. NEW ROCHELLE—TOWN— 632-4000. "Victor/Victoria."

717. OSSINING—ARCADIAN— 941-5200. #1—"Deathtrap." #2—Thru Apr. 15: "Silent Rage."

718. **PEEKSKILL—BEACH—** 737-6262. #1—"Deathtrap." #2—Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "Cat People." #3—Thru Apr. 15: "A Little Sex." Beg. Apr. 16 "The Amateur."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Porky's." #2—"Some Kind of Hero." #3—"Chariots of Fire."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Program unavailable.

721. **PLEASANTVILLE—ROME—** 769-0720. "Victor/Victoria."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Some Kind of Hero." #2—Thru Apr. 15: "Robin Hood."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Apr. 15: "Das Boot." Beg. Apr. 16: (tent.): "Tragedy of a Ridiculous Man."

724. **SCARSDALE—PLAZA—** 725-0078. "Raiders of the Lost Ark."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Apr. 15: "Penitentiary II." Beg. Apr. 16: "Death Wish II."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Porky's." #2—"Some Kind of Hero."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Cat People."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Quest For Fire." #2—"Victor/Victoria."

730. **YONKERS—KENT—** 237-3440. Thru Apr. 15: "Silent Rage"; "Neighbors." Beg. Apr. 16: "Death Wish II"; "Tattoo."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Deathtrap." #2—"On Golden Pond." #3—"Richard Pryor Live on the Sunset Strip." #4—"Some Kind of Hero."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Robin Hood." #2—"Victor/Victoria."

Rockland County

741. **NANUET—MALL—** 623-6336. Program unavailable.

742. **NANUET—ROUTE 59—** 623-3355. "Cat People."

743. **NANUET—THE MOVIES—** 623-0211. Program unavailable.

744. **NEW CITY—TOWN—** 634-5100. #1—"Victor/Victoria." #2—Thru Apr. 15: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 16: "The Amateur."

745. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"On Golden Pond." #2—"Porky's."

746. **NYACK—CINEMA EAST—** 358-6631. "Quest for Fire."

747. **NYACK—DRIVE-IN—** 358-1844. Thru Apr. 15: "Silent Rage."

749. **ORANGEBURG—ORANGEBURG—** 359-6030. "Missing."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. Thru Apr. 15: "Some Kind of Hero." Beg. Apr. 16: "Cat People."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Porky's."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Some Kind of Hero."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Death Wish II."

756. **SUFFERN—LAFAYETTE—** 357-6030. Thru Apr. 15: "Raiders of the Lost Ark."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Robin Hood."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—BEVERLY—** 368-0616. Program unavailable.

772. **BRIDGEPORT—HIWAY—** 378-0014. Program unavailable.

773. **BRIDGEPORT—MERRITT—** 372-3013. #1—"Porky's." #2—"Some Kind of Hero."

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—Thru Apr. 15: "A Little Sex."

775. **DANBURY—CINE—** 743-2200. #1—"Porky's." #2—"Quest for Fire." #3—"Deathtrap."

776. **DANBURY—CINEMA—** 748-2923. #1—"Victor/Victoria." #2—"Raiders of the Lost Ark."

777. **DANBURY—PALACE—** 748-7496. #1—"Robin Hood." #2—"Some Kind of Hero." #3—"Penitentiary II."

778. **DARIEN—PLAYHOUSE—** 655-0100. Thru Apr. 15: "On Golden Pond." Beg. Apr. 16: "Cat People."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—Thru Apr. 15: "On Golden Pond." Beg. Apr. 16: "Robin Hood." #2—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Cat People."

780. **FAIRFIELD—COUNTY—** 334-1411. "Chariots of Fire."

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Chariots of Fire." #2—"Death Wish II." #3—"Das Boot."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Porky's."

784. **NORWALK—CINEMA—** 838-4504. #1—"Porky's." #2—"Some Kind of Hero."

785. **NORWALK—NORWALK—** 866-3010. Program unavailable.

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Apr. 13: "The Woman Next Door." Apr. 14-16: "Blood Wedding." Beg. Apr. 17: "Montenegro."

787. **SPRINGDALE—STATE—** 325-0250. Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "Missing."

788. **STAMFORD—AVON—** 324-9205. #1—"Penitentiary II." #2—"Richard Pryor Live on the Sunset Strip."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Porky's." #2—"Victor/Victoria." #3—"Some Kind of Hero."

790. **STAMFORD—RIDGEWAY—** 323-5000. "Quest for Fire."

793. **WESTPORT—FINE ARTS 1—** 227-3324. "Victor/Victoria." **FINE ARTS 2**—"Quest for Fire." **FINE ARTS 3**—227-9619. "On Golden Pond." **FINE ARTS 4**—226-6666. "Deathtrap."

794. **WESTPORT—POST—** 227-0500. "Chariots of Fire."

797. **WILTON—CINEMA—** 762-5678. Thru Apr. 15: "Robin Hood."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Chariots of Fire." #2—Thru Apr. 15: "Deathtrap." Beg. Apr. 16: "Cat People." #3—"Robin Hood."

803. **HARRISON—WARNER—** 482-8550. #1—Thru Apr. 15: "Silent Rage." #2—Thru Apr. 15: "A Little Sex."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Porky's." #2—"Victor/Victoria."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—"Silent Rage." #2—"Some Kind of Hero." #3—"Amin: The Rise and Fall."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Chariots of Fire." #2—"Some Kind of Hero." #3—"Deathtrap." #4—"Quest for Fire."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Apr. 15: "Death Wish II." Beg. Apr. 16: "Missing."

Essex County

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—"Some Kind of Hero." #2—"Deathtrap."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Chariots of Fire."

817. **LIVINGSTON—COLONY—** 992-0800. "Death Wish II."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Missing."

819. **MILLBURN—MILLBURN—** 376-0800. #1—"On Golden Pond." #2—"Victor/Victoria."

823. **NEWARK—DRIVE-IN—** 344-2800. Blue—Thru Apr. 15: "Some Kind of Hero."; "The Warriors." Red—Thru Apr. 15: "A Little Sex."; "Halloween II."

825. **NUTLEY—FRANKLIN—** 667-1777. Thru Apr. 15: "Silent Rage." Beg. Apr. 16: "Cat People."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Victor/Victoria."

828. **VERONA—VERONA—** 239-0880. Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Porky's." #2—"Quest for Fire." #3—Thru Apr. 15: "Neil Simon's I Ought to Be in Pictures."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Reds."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Apr. 15: "Chariots of Fire."

841. **CRANFORD—CRANFORD—** 276-9120. #1—Thru Apr. 15: "Death Wish II." Beg. Apr. 16: "The Amateur." #2—"Silent Rage."

842. **ELIZABETH—ELMORA—** 352-3483. "Death Wish II."

846. **LINDEN—TWIN—** 925-9787. #1—"On Golden Pond." #2—Thru Apr. 15: "Silent Rage." Beg. Apr. 16 (tent.): "Cat People."

848. **ROSELLE PARK—PARK—** 245-0358. "Missing."

849. **SUMMIT—STRAND—** 273-3900. "Death Wish II."

852. **UNION—FOX—** 964-8977. "Some Kind of Hero."

853. **UNION—LOST PICTURE SHOW—** 964-4497. "Das Boot."

854. **UNION—UNION—** 686-4373. #1—"Richard Pryor Live on the Sunset Strip." #2—"Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"On Golden Pond." #2—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People." #3—Thru Apr. 15: "A Little Sex." Beg. Apr. 16: "Tragedy of a Ridiculous Man."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Chariots of Fire." #2—"Raiders of the Lost Ark."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Apr. 15: "Missing." Beg. Apr. 16 (tent.): "Death Wish II."

861. **CLOSTER—CLOSTER—** 768-8800. "Missing."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Chariots of Fire." #2—"A Little Sex." #3—"Silent Rage." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. "Chariots of Fire."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Apr. 15: "Robin Hood." Beg. Apr. 16: "Cat People." #2— "On Golden Pond."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Victor/Victoria." #2—"Deathtrap."

868. **FORT LEE—SHARON—** 224-3032. Thru Apr. #15: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 16 (tent.): "The Amateur."

869. **HACKENSACK—ORITANI—** 343-8844. #1—"Penitentiary II." #2—"Robin Hood." #3—"A Little Sex."

871. **PARAMUS—BERGEN MALL—** 845-4449. "A Little Sex."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—Thru Apr. 15: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 16: "The Amateur." #2—"Victor/Victoria."

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

874. **PARAMUS—DRIVE-IN—** 368-1440. Thru Apr. 15: "Silent Rage"; "Heavy Metal."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Porky's." #2—"Quest for Fire." #3—"Deathtrap." #4—"Some Kind of Hero." #5—"Richard Pryor Live on the Sunset Strip." #6—"Das Boot." #7—"Chariots of Fire."

877. **RAMSEY—RAMSEY—** 327-2142. "Death Wish II."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Apr. 15: "Raiders of the Lost Ark." Beg. Apr. 16: "Death Wish II."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—"Victor/Victoria." #2—"Some Kind of Hero."

881. **TEANECK—CEDAR LANE—** 836-3430 "Missing."

882. **TENAFLY—BERGEN—** 567-0004. Thru Apr. 15: "Missing." Beg. Apr. 16: "The Woman Next Door."

885. **WESTWOOD—PASCACK—** 664-3200. "Death Wish II."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **235, 502, 526, 550, 654**

AMATEUR, THE—(1hr. 51m., '82) A young man is drawn into the world of espionage and professional assassins. With John Savage, Christopher Plummer and Marthe Keller. Dir. Charles Jarrott. R. **32, 109, 220, 303, 405, 409, 419, 517, 553, 557, 559, 631, 702, 718, 744, 841, 868, 872**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 442**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **6, 447, 508, 557, 607**

AUTUMN MARATHON—(1hr. 30m., '82) In Russian, Eng. subtitles. A comedy set in the contemporary Soviet Union about a man whose good deeds backfire. With Oleg Basilashvili and Natalia Gundareva. Dir. Georgy Daniela. **92**

★ **AVIATOR'S WIFE, THE**—(1hr. 44m., '81) In French, Eng. subtitles. Eric Rohmer with the kind of material he does best—heterosexual flirtations, strategems, and defeats. François (Philippe Marlaud), is a 20-year-old Parisian law student miserably in love with Anne (Marie Rivière), an experienced woman of 25 who puts him off every time he gropes toward her. Anne is still in love with an older man and resents this greedy boy. François, meanwhile, falls in with a brilliant teenager, Lucie (Anne-Laure Meury), who may well be the most enchanting woman in all of Rohmer's films. The movie is intricately plotted, but the scenes move slowly. What Rohmer is going for is the way characters fall in and out of emotions, gather new perceptions and cast off old ones as they bicker, flirt, or rage against each other. **657**

CAT PEOPLE—(1hr. 57m., '82) Paul Schrader's luridly literal-minded, humorless sex-horror fantasia. Nastassia Kinski stars as Irena, the nice young girl whose ancestors mated with black leopards, and Malcolm McDowell is Paul, her creepy brother. They are the cat people—they can safely sleep only with each other; if anyone else arouses them they turn into leopards and must kill someone before returning to human form. Since Schrader is extremely solemn about this far-out conceit, the movie seems slightly mad. It turns out that sex is either incest or annihilation; either you sleep with your sibling or you kill your lover. This farrago of lust and fear might have been exciting if the movie had developed some visual poetry and urgency, but mainly it's sluggish and heavy-spirited with periodic scare scenes thrown in to liven things up. The visual design by Ferdinando Scarfiotti is high camp at best; and John Bailey's cinematography is inappropriately hard-edged for the New Orleans settings and the sex-dampened material. With John Heard as a fearless zookeeper who falls in love with Kinski's Irena and goes to bed with her even though he knows what sex will lead to. R. **23, 41, 70, 83, 94, 102, 109, 202, 207, 210, 212, 223, 237, 302, 403, 405, 413, 419, 429, 439, 529, 545, 568, 603, 636, 663, 702, 704, 708, 709, 714, 718, 728, 742, 750, 778, 779, 800, 825, 828, 846, 857, 864**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 78, 89, 109, 202, 207, 211, 231, 233, 404, 416, 439, 501, 504, 506, 508, 519, 536, 551, 568, 626, 633, 636, 639, 653, 658, 668, 702, 705, 706, 709, 719, 780, 782, 794, 800, 807, 813, 840, 858, 862, 863, 875**

CHRISTIANE F.—(2hrs. 3m., '82) In German, Eng. subtitles; dubbed version. A somberly lurid cautionary film from West Germany about the terrors of teen drug addiction. Christiane (Natja Bunkhorst), a beautiful 12-year-old living in a high-rise with her divorced mother, drifts into heroin addiction after a few visits to a discothèque—she wants to impress a cute boy she met there who has already become addicted. The movie was largely shot in the clammy-cold train stations and public toilets of West Berlin, and its dominant mood is affectless despair—a fluorescent twilight in which zombie-like teen junkies nuzzle each other as they drift toward death. We never understand why middle-class kids become addicts or why the squalor of the whole scene doesn't terrify them. The movie has been shrewdly crafted for kids (it was a huge hit in West Germany)—adults have been left out of it. Dir. Ulrich Edel. R. **30, 55**

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. A powerful but infuriatingly pretentious philosophical film about a West German journalist (Bruno Ganz, sheepish as usual) who covers the war between Christians and Muslims in Lebanon. Shot in gutted sections of Beirut, the movie offers a convincing visual impression of civil war: The director, Volker Schlöndorff (*The Tin Drum*), sends the journalist wandering through a ruined landscape that comes alive with terror and violence at night. Appalled by the atrocities committed by the Christian side, the journalist frets over his own lack of commitment and laments European impotence and voyeurism. After a while one begins to think that Schlöndorff has re-created the civil war in Lebanon to give substance to his own spiritual crisis. With Hanna Schygulla as an indolent German woman, the widow of a wealthy Lebanese, who flourishes in the middle of chaos. R. **6, 90, 534**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 559, 633, 709, 723, 782, 853, 875**

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. **3, 36, 93, 97, 101, 105, 212, 236, 447, 453, 503, 511, 513, 516, 530, 532, 548, 549, 554, 567, 573, 600, 619, 622, 655, 658, 668, 726, 730, 755, 782, 810, 817, 841, 842, 849, 860, 877, 878, 885**

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **22, 32, 48, 83, 93, 109, 113, 202, 207, 224, 234, 304, 404, 412, 419, 439, 517, 558, 568, 604, 634, 663, 700, 706, 708, 713, 717, 718, 732, 775, 793, 800, 807, 812, 867, 875**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **50, 60**

DIVA—(2hrs. 3m., '82) In French, Eng. subtitles. Reviewed in this issue. R. **55**

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

GRENDEL GRENDEL GRENDEL—(1hr. 30m., '82) An animated Australian feature based on John Gardner's *Grendel,* a modern version of *Beowulf,* the Anglo-Saxon epic poem. With the voices of Peter Ustinov and Keith Michell. Dir. Alexander Stitt. **57**

I'M DANCING AS FAST AS I CAN—(1hr. 50m., '82) A misbegotten Jill Clayburgh stars as a Valium-addicted media executive in this modern variant of a Susan Hayward suffering-and-redemption epic. At first we seem to be watching a drama about nervous but reasonably sane New Yorkers—Clayburgh and her jittery boyfriend Nicol Williamson, a lawyer devoted to the poor. But then Clayburgh goes cold turkey and the movie lurches into horror-film luridness. Clayburgh has a frothing-at-the-mouth fit, and the boyfriend turns into a screaming lunatic who makes her his prisoner, beating her up, strapping her to a chair. We seem to be watching *An Unmarried Woman Meets the Wolfman.* In the final section, our poor bruised heroine is saved, learning the road to self-reliance from two strong women. The movie mixes nerve-jangling psychodrama with feminist rage, squalor and degradation with sour accusations, and it never finds the right tone. Freely adapted from

Barbara Gordon's autobiographical book by David Rabe; directed by Jack Hofsiss. If only the movie had been a comedy by Nichols and May it might have worked. R. 74

LITTLE SEX, A—(1hr. 31m., '82) Dreary sex whimsy about a married man's difficulty in staying faithful to his wife. Tim Matheson is good-looking as the stud who tries to settle down, but he's not much of an actor. Kate Capshaw, however, becomes effective as well as radiantly beautiful when she's angry—she may be someone to watch. With Edward Herrmann and John Glover. Dir. Bruce Paltrow. R. **14, 41, 70, 78, 97, 102, 109, 122, 202, 208, 210, 212, 232, 302, 403, 405, 413, 419, 429, 529, 603, 636, 708, 714, 718, 774, 779, 803, 823, 857, 862, 869, 871**

LONG GOOD FRIDAY, THE—(1hr. 54m., '82) Reviewed in this issue. R. 60

MAKING LOVE—(1hr. 53m., '82) A worthless, blandly "serious" drama about a thirtyish married doctor (Michael Ontkean), who comes out of the closet after many years of repression and falls in love with a young writer (Harry Hamlin, giving an amusing performance). The material is so earnestly conceived that it never becomes the least bit exciting: After all those years of repression, for instance, the doctor doesn't experience great fear or great joy when he becomes gay. Instead he looks for a serious lover—a replacement for his wife (Kate Jackson)—and the movie descends into a soap opera of good intentions, in which the characters all wind up doing what is best for them and everyone is terribly understanding of everyone else. All the possibilities of drama have been drained out in an excess of good will. Written by Barry Sandler. Dir. Arthur Hiller. R. **235, 502, 526, 550, 654**

★**MAN OF IRON**—(2hrs. 20m., '81) In Polish, Eng. subtitles. Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **534**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. **62**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **16, 32, 71, 93, 213, 437, 513, 532, 535, 546, 547, 548, 549, 556, 569, 573, 639, 645, 658, 702, 711, 749, 787, 810, 818, 848, 860, 861, 881, 882**

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIL SIMON'S I OUGHT TO BE IN PICTURES—(1hr. 48m., '82) That's what you think. Neil Simon should give up if this is the best he can do. The insufferable Dinah Manoff stars as a 19 year-old girl who journeys to the Coast and blackmails her screenwriter father (Walter Matthau) into loving her. Ugh. With Ann-Margret, rather stately as Matthau's mistress. Dir. Herbert Ross. PG. **24, 32, 54, 405, 535, 559, 653, 706, 744, 829, 868, 872**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 32, 62, 94, 207, 307, 403, 405, 413, 414, 418, 528, 568, 571, 621, 635, 648, 704, 708, 732, 745, 752, 774, 778, 779, 781, 793, 819, 846, 857, 862, 864, 873**

★**PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. **89**

PORKY'S—(1hr. 39m., '82) A sex comedy of Florida high school students. With Kaki Hunter, Art Hindle, Susan Clark and Alex Karras. Dir. Bob Clark. R. **24, 30, 58, 100, 203, 234, 302, 409, 417, 424, 429, 518, 528, 558, 568, 602, 617, 627, 633, 663, 708, 714, 719, 727, 745, 751, 773, 775, 783, 784, 789, 804, 829, 854, 875**

★**QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **24, 72, 88, 114, 234, 307, 419, 531, 568, 607, 664, 729, 746, 775, 790, 793, 807, 829, 875**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **38, 535, 645**

★**RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravaganza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **14, 38, 97, 200, 436, 442, 542, 549, 553, 606, 613, 711, 718, 724, 756, 776, 787, 858, 878**

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **35, 60, 97, 641, 830**

★**RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. **31, 80, 116, 206, 226, 236, 303, 408, 411, 412, 508, 530, 531, 544, 545, 551, 556, 568, 602, 617, 639, 648, 664, 706, 712, 732, 788, 854, 875**

★**SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **11, 436, 513, 535, 556, 603**

MOVIES

SILENT RAGE—(1hr. 55m., '82) A Western with martial arts action. Starring Chuck Norris. Dir. Michael Miller. R. **3, 33, 112, 114, 206, 223, 237, 411, 426, 448, 531, 547, 556, 568, 575, 600, 631, 636, 643, 712, 717, 730, 747, 803, 805, 825, 841, 846, 862, 874**

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. **21, 33, 72, 80, 100, 104, 112, 114, 122, 200, 210, 226, 300, 408, 409, 423, 426, 449, 519, 529, 531, 553, 568, 603, 628, 664, 666, 701, 714, 719, 722, 727, 732, 750, 754, 773, 777, 784, 789, 805, 807, 812, 823, 852, 875, 879**

★ **THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. **16, 46, 90**

TRAGEDY OF A RIDICULOUS MAN—(2hrs., '82) In Italian, Eng. subtitles. Bernardo Bertolucci's new film is barely on the screen. It's about a factory owner, Ugo Tognazzi, whose son has been kidnapped by political terrorists. Well, it's *sort* of about that. Most of the time Tognazzi wanders about in a daze murmuring to himself that he adores this son who doesn't love him while everyone else—his wife (Anouk Aimee), his son's girlfriend, (Laura Morante), who may or may not be one of the terrorists, and a worker-priest (Victor Cavallo)—ridicule and humiliate him or just stand around enigmatically. The movie has no tension or suspense—Bertolucci is just dithering. Everything in it feels arbitrary, unfelt, meaningless. PG. **16, 46, 97, 723, 857**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **45, 104, 202, 207, 210, 211, 224, 308, 403, 413, 418, 423, 449, 500, 521, 566, 616, 637, 663, 707, 716, 721, 729, 733, 744, 776, 789, 793, 804, 819, 827, 867, 872, 879**

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. **61**

WEEK'S VACATION, A—(1hr. 42m., '82) In French, Eng. subtitles. A high-school teacher in Lyons (Nathalie Baye), having put in ten years on the job, can't face her students or another stack of papers, and she takes a week off. She's in a real fix—she's old enough to be bored, but too young to be cynical, and she's dismayed by her own feelings of disgust. The director, Bertrand Tavernier, is a generous-hearted, sensitive man, and he follows the teacher through her depressed state with tact and love. She withdraws sexually from her boyfriend (Gérard Lanvin), realizes that she can never be close to her parents again, but makes friends with two middle-aged men (Michel Galabru and Philippe Noiret) who were once student failures—dunces—and who are now eloquent on the misery of a student's lot in a way that no young person ever could be. A delicate, fine-boned movie that never develops a head of steam but provides quiet satisfactions and self-recognition: The teacher could be any professional in a funk. **56**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **97, 786, 882**

Revivals

AMERICAN FRIEND, THE—(2hrs. 7m., '77) In German, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. **2**

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's*, but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? **10**

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. **13**

GILDA—(1hr. 50m., '46) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of Rita Hayworth as the dazzling heroine, who at one point sings "Put the Blame on Mame" in a self-mocking sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. **95**

HAROLD AND MAUDE—(1hr. 31m., '71) A rich youth finds momentary happiness with an 80-year-old lady. There are a series of funny sick-humor gags, like faked suicides, but the set-up is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. **13**

JONAH WHO WILL BE 25 IN THE YEAR 2000—(1hr. 50m., '76) In French, Eng. subtitles. An Alain Tanner film composed of rambling episodes from the lives of eight good people, Genevans or French, all of them radical survivors from the sixties looking to make some sense out of their communal life together in the seventies. There are a few pleasing performances, notably from Jacques Denis, Raymond Bussières, and the incomparable Miou-Miou. **2**

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **13**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. **4**

L'AGE D'OR—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that frustrate the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. **4**

LAST METRO, THE—(2hrs. 13m., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennett, Catherine Deneuve and Gérard Depardieu. **97**

LAST PICTURE SHOW, THE—(1hr. 58m., '71) A stunningly crafted drama of sexual strivings and growing up in a stifling, lackluster Texas town in the early fifties, with astonishing acting and direction, and realistic atmosphere. With Timothy Bottoms, Cloris Leachman, Cybill Shepherd, Ellen Burstyn and Ben Johnson. Dir. Peter Bogdanovich. **11**

LAST TYCOON, THE—(2hrs. 3m., '76) Justice is not quite done here to the story F. Scott Fitzgerald left unfinished when he died in 1940. A mood piece, written by Harold Pinter, about Hollywood and the people who inhabit it. With Robert De Niro (excellent), Robert Mitchum, and Ingrid Boulting (disastrous). Dir. Elia Kazan. **47**

NASHVILLE—(2hrs. 39m., '75) Scenes from the country-and-western-music capital. Despite certain obvious flaws, such as imperfect allegory, and continuity and characterizations that suffer from too much chopping, this is an important and generally compelling film with a rich texture, good social observation, some unforgettable scenes, and generally fine acting. With Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Barbara Harris, Karen Black and Keith Carradine. Dir. Robert Altman. **47**

OBLOMOV—(2hrs. 26m., '81) In Russian, Eng. subtitles. A very fine Soviet movie, adapted from the classic 1858 novel by Ivan Goncharov, about a retired civil servant and absentee landlord, Oblomov (Oleg Tabakov), who lies in bed all day in a stupor of sleep, daydreaming. Oblomov's friend, Stolz (Yuri Bogatryev), an energetic, back-slapping man, tries to bring him to life. The acting is broad yet disciplined, the photography luscious, the overall mood delicately satirical and nostalgic. Dir. Nikita Mikhalkov (*A Slave of Love*). **92**

ROBIN HOOD—(1hr. 23m., '73) Walt Disney's animated version of the English legend. With the voices of Brian Bedford, Peter Ustinov, Terry-Thomas and Andy Devine. Dir. Wolfgang Reitherman. G. **20, 42, 44, 93, 100, 103, 109, 202, 203, 204, 210, 212, 220, 237, 300, 303, 403, 405, 413, 421, 429, 448, 511, 518, 529, 552, 556, 569, 612, 621, 643, 702, 704, 722, 733, 758, 777, 779, 797, 800, 828, 857, 864, 869**

ROSIE THE RIVETER—(1hr., '81) A first-rate documentary, bitter but unfailingly entertaining, about women working in defense plants during World War II. West Coast filmmaker Connie Fields has interwoven the film propaganda of the period and the personal testimony of five articulate and indignant women. Like many others, they liked working in shipyards and airplane factories during the War, because they made good money for the first time in their lives, and they resented being pushed out of the jobs when the men came home. The OWI and *March of Times* propaganda is so outrageous that it becomes funny—a black comedy of condescension and ignorance. **4**

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. **39**

THAT OBSCURE OBJECT OF DESIRE—(1hr. 40m., '77) In French; Eng. titles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentlemen in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet and Angela Molina. Dir. Luis Buñuel. **95**

WARRIORS, THE—(1hr. 30m., '79) Walter Hill's fantasy of gang wars in New York—a choreographed, electrically brilliant ballet of violence and pleasure. Not to be taken seriously for a minute, but the energy of it can get you high. With Michael Beck. **13, 122, 823**

WILD STRAWBERRIES—(1hr. 30m., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjostrom, Bibi Andersson and Ingrid Thulin. **10**

ZERO FOR CONDUCT—(40m., '33) A short, satirical, fascinating, and highly influential film set at a boys' boarding school, presenting an adult's world as seen through a child's eyes. It is, with *L'Age d'Or*, one of the two great classics of anarchist filmmaking. Dir. Jean Vigo. **4**

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

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Broadway

Previews and Openings

Monday, April 12

IS THERE LIFE AFTER HIGH SCHOOL?—A new musical by Jeffrey Kindley and Craig Carnelia, suggested by Ralph Keyes's novel; directed by Melvin Bernhardt. It focuses on the love-hate relationship most adults have with memories of high school. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $22.50-$30. Previews now prior to a 4/15 opening. Preview prices $5-$15. **Barrymore Theater,** 243 W. 47th (246-0390). All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James N. Stephens star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50; thru 5/1. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EMINENT DOMAIN—Percy Granger's play about the crisis in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Cecilia Hart and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $15.50-$30; Fri. & Sat. at 8, $17.50-$32.50; Wed. at 2, $13.50-$27.50; thru 5/23. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs.

SOLOMON'S CHILD—Anthony Zerbe and John McMartin in Tom Dulack's suspense drama dealing with the anguish and anger of parents of a youth who has returned from a religious cult, and their attempts at deprogramming him; directed by John Tillinger. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $17.50-$22.50; Fri. & Sat. at 8, $20-$25. **Little Theater,** 240 W. 44th (944-9450). 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry

Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles with Megan Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs., 10 min.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Sat. at 8, Sun. at 2:30; $24. (No performances April 13 & 14.) **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

BAGS—A musical fable with book and lyrics by Elizabeth Perry, music by Robert Mitchell, directed and choreographed by Wally Strauss, revolving around the subculture of New York's ever-present street people. With Tiger Haynes, Michael Zaslow, Juanita Fleming, John Mineo, and Fiddle Viracola. Tues.-Sat. at 8, Sun. at 3; $4; thru 4/25. **Three Muses Theater,** Ansonia Hotel, 74th St. & Bdway (864-2804).

THE BROTHERS—by Kathleen Collins's play about a black family as seen through the eyes of six women relatives. Wed. at 5:30; Thurs. at 8:30; Fri. & Sat. at 6 & 9:30; Sun. at 5; $7; directed by Billie Allen. **American Place Theater,** 111 W. 46th (869-9350).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CATHOLIC SCHOOL GIRLS—Casey Kurtti's play, directed by Burry Fredrik; with Lynn Born, Christine Von Dohln, Maggie Low, and Shelley Rogers. Tue.-Thur. at 8, $15; Fri. & Sat. at 7 & 10, Sun. at 3 & 7:30, $16.50. **Douglas Fairbanks,** 432 West 42nd (239-4321).

THE CHALK GARDEN—Revival of the Enig Bagnold 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COLORED PEOPLE'S TIME—Negro Ensemble Company's new play by Leslie Lee; directed by Horacena Taylor; with L. Scott Caldwell, Charles Weldon, Chuck Patterson, Jackee Harry, Chuck Cooper, Robert Gossett. Thru 4/25. **Cherry Lane,** 38 Commerce St. (989-2020).

DIVINE FIRE—Kenneth Ludwig's play based on the story of Abelard whose religious teachings and love for his gifted student Heloise shook the foundations of church and state during the 12th century; directed by Nell Robinson; with Brian Evers and Wendy Rosenburg. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 3; $6; thru 4/25. **Actors & Directors,** 412 W. 42nd (279-4200).

EMIGRES—Slawomir Mrozek's play about the effects of repression and exile on the human spirit; directed by Thomas Gruenewald, starring David Leary and Sam Tsoutsouvas. Wed.-Sun. at 8, Sat. & Sun. at 3 also; $9, $10; 4/14-5/9. **Hudson Guild,** 441 W. 26th (760-9810).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

I TAKE THESE WOMEN—J. J. Coyle's comedy about a judge, his wife, and his mistress, living under one roof. Wed.-Sat. at 8, Sun. at 3; $6. **Theater,** 440 W. 42nd St. (279-42000).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

LIVINGSTONE AND SECHELE—David Pownall's play about how a missionary got to be an explorer. And about his violent clash with an African chief who must drop four of his wives in order to become a Christian. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; thru 4/25. **Quaigh Theater,** 108 W. 43rd (221-9088).

ONE-MAN BAND—James Lecesne's play about a man, his runaway wife, and his journey to find her; directed by Marc Elliot. Sun.-Tues. at 8, Sat. at 3; $7. **Theater,** 440 W. 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

POOR LITTLE LAMBS—Paul Rudnick's likable, amusing play about the Whiffenpoofs of Yale, bouncily directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 8; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE WOMEN—Clare Booth Luce's 1930 feline comedy with only women (men are never seen but always talked about); directed by Jeffrey Neill, with Judith Alberty, Cynthia Busbee, Marjorie Miller, B. W. Miller. Fri.-Mon. at 8; Sun mat. at 4; $6; 4/23-5/10. **All Souls Hall,** 80th St. & Lexington (535-3356).

Theater Companies

ACTING COMPANY—Shakespeare's *Twelfth Night,* directed by Michael Langham, from 4/15; Wycherley's *The Country Wife,* directed by Garland Wright, from 4/20. **American Place Theater,** 111 W. 46th (564-3510).

APPLE CORPS THEATER—Six plays of the sea by Eugene O'Neill—*The Long Voyage Home, Bound East for Cardiff, In the Zone, Ile, Where the Cross Is Made, The Rope;* all directed by Skip Corris. Performed in repertory (call for specifics). Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/2. **Theater,** 601 W. 51st (664-0027).

CHICAGO CITY LIMITS—*Clam Sauce,* comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CSC REPERTORY—*King Lear* in repertory from 4/15 with August Strindberg's *Ghost Sonata,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC Repertory Theater,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATER—Patricia Joudry's *Teach Me How To Cry,* an idyll about adolescent love, set in 1919; directed by Don Price. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 4/15-5/2. 103rd St. & Riverside Drive (663-2028).

THE FAMILY—Shamsul Alam's *Benpires,* a play with music about the lives of a Hispanic gang on the West Side, including its bouts with crime, poverty, religion, and punishment. 4/13-17 at 8, 4/18 at 6; $5. **Cathedral of St. John the Divine,** 110th St. & Amsterdam Ave. (477-2522).

FLOATING REP—Howard Korder's *Night Maneuver* which tells of two brothers fighting for survival in an age of diminishing expectations. Thurs.-Sun. at 8, (Wed. on 4/21); $5; thru 4/24. **ATA,** 413 W. 54th (267-5756).

JEAN COCTEAU REPERTORY—*The Golem,* by H. Leivick; thru 5/23; *The Revengers' Tragedy;* thru 5/1; Cyrill Tourneur's *The Count of Monte Cristo;* thru 5/23. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michel de Ghelderode's farce *Pantagleize* is about a lovable fool who demonstrates capacity for human commitment when accidentally chosen to lead a revolution; directed by Anthony McKay. Wed., Thurs., Sat. at 8, Sun. at 3 & 7; $6, $7; thru 5/9. **YM-YWHA,** 344 E. 14th St. (674-7200).

KOZO—Bertholt Brecht's *Baal,* adapted by Peter Mellencamp; directed by James Simpson; with Zach Grenier, Eve Gordon, Steve Hoffendahl, and Gary Morabito. Brecht's tale, written at the age of 20, of a drunken and lecherous poet. Wed.-Sun. at 8; $6. **KOZO,** 149 Essex St. (260-8603).

LA MAMA E.T.C.—*Yossele Golem,* an Israeli play with music, directed by Rina Yerushalmi, performed in English, which tells of a Jewish community which creates a warrior to save it from its enemies. Thurs.-Sun. at 7; $6; thru 5/2. **Theater,** 74a E. 4th St. (475-7710).

LION THEATER COMPANY—Bertolt Brecht's *Caucasian Chalk Circle,* opening 4/22, plays in repertory with *Romeo and Juliet.* Wed.-Sat. at 8, mats. Wed. & Sat. at 2, Sun. at 3; for specifics, call theater. 422 W. 42nd (279-4200).

MANHATTAN PUNCH LINE—Horton Foote's new comic drama, *The Roads to Home.* Mon., Thurs.-Sat. at 8; Sun at 3; thru 4/19; $6. **Theater,** 260 West 41st (921-1455).

MANHATTAN THEATER CLUB—John Guare's *Gardenia,* about Lydie Breeze and the three Civil War veterans who follow her to Nantucket to build a Utopia; starring Sam Waterston, Jobeth Williams, Edward Herrmann, and James Woods; directed by Karel Reisz. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; 4/13-5/23. Upstage. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 6/6. **Theater Four,** 424 W. 55th (246-8545).

THE OPEN EYE—William Black's *The Sun Gets Blue,* a jazzical set in Harlem during the great blackout. A Harlem Street come alive with music, dance, and drama after a power failure. Music by Paul Shapiro; directed by Amie Brockway. Wed.-Sun. at 8; mat. Sun. at 3; $6, $7; 4/14-5/2. **Theater,** 316 E. 88th (534-6909).

PAN ASIAN REPERTORY—A new play on the Japanese internment camp experience. *Station J,* thru 4/18. Tues.-Sat. at 7:30; Sun. at 2; $6, $8, $10; **Theater,** 120 West 28th (255-7293).

PLAYWRIGHTS HORIZONS—A.R. Gurney's *The Dining Room,* a stimulating and delightful play, starring Ann McDonough and John Shea. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16; thru 4/18. Main Stage. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* in Spanish, in repertory thru April; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*The Girl Who Ate Chicken Bones,* book by Stan Kaplan, music by David Hollister; directed by Marlene Swartz. An insurance agent and a female Robin Hood fight for control of a kingdom. 4/16-5/2; $6. **Theater,** 19 Mercer St. (925-2588).

STONEWALL REPERTORY—Philip Blackwell's two plays with gay themes; directed by Carol Kastendieck. Fri. & Sat. at 8, Sun. at 7; $6; thru 5/9. **Courtyard Plyhse,** 39 Grove St. (741-0307).

13TH ST. THEATER—Israel Horovitz's *Line* and *Indian Wants the Bronx.* Gilbert & Sullivan's *Patience.* T. Gottlieb's *Brother Theodore.* Ren Draya's *The Mothers.* Shakespeare's *Taming of the Shrew. Instant Dylan,* with Jack Ramey. In repertory. **Theater,** 30 W. 13th (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead and avoid disappointment

THE ANTIGONE—Sophocles' play, translated by John Chioles, featuring music by Richard Peaslee; with Lisa Banes in the title role and F. Murray Abraham as Creon. Tues.-Sun. at 8, Sat. & Sun. at 3 (no mats 4/17 & 18); $12, $14. **Public/Martinson Hall,** 425 Lafayette St. (598-7100).

BELLA FIGURA—Brother Jonathan Ringkamp's play about a young Franciscan brother studying art, who discovers sexual intrigue in Italy; directed by John Schwab, with Reed Birney. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; $8; thru 4/25. **Ensemble Studio,** 549 W. 52nd (247-4982).

THE BIRDS—Aristophanes' farce about birds ruling earth and heaven; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $6; 4/21-5/23. **Sidewalks Theater,** 44 Beaver St. (668-9074).

CHARLOTTE SWEET—A new musical by Gerald Markoe and Michael Colby, directed by Edward Stone, in which a young soprano triumphs in the British music hall. 4/13-18, 20-24 at 8; $5. **ATA,** 314 W. 54th (581-3044).

CROSSROADS—Three one-acters: Paul Hunter's *The Chicago Impulse* and *Other People's Secrets,* and Peter Floria's *Rainman.* Thurs.-Mon. at 8, Sat. at 3; thru 4/19; $6. **Urban Arts Theater,** 227 W. 17th St. (924-7820).

DOUBLE BILL—George Bernard Shaw's two complementary one-act plays, *Augustus Does His Bit* and *The Man of Destiny;* directed by Jonathan Amacker. Thurs.-Sun. at 8; $4; 4/15-5/2. **Classic Theater,** 114 W. 14th St. (242-3900).

DOUBLE BILL—Conrad Bromberg's *The Rooming House,* and Robert Patrick's *Mirage,* both directed by Robert Owens Scott. Thurs. & Sat. at 8, Sun. at 2 & 8, Sun. at 2 & 8; $4; thru 5/2. **West Side Theater,** West End Ave. at 107th (254-6000).

DOUBLE BILL—*Stick 'Em Up* and *An Exercise in Confusion,* both by Glenn Beatty. Wed.-Fri. at 8, Sat. at 7 & 9, Sun. at 2; $6; 4/16-5/2. **Actors Outlet,** 120 W. 28th (869-3981).

DOUBLE BILL—Pete Floria's *Rain Man,* and Michael Schulman's *The Faculty Lounge.* Wed.-Fri. at 8; 4/21-5/7. **Theater Downstairs,** 7 E. 14th St. (777-3055).

DOUBLE BILL—Anton Chekhov's *The Boor* and Ferenc Molnar's *Still Life.* Fri. at 6 & 8:30, Sat. & Sun. at 8:30; $4; thru 4/18. **Theater 22,** 54 W. 22nd (243-2805).

THE EVANGELIST—A musical with book, lyrics, and music by Rev. Al Carmines, is inspired by the resurgence of the religious right and the moral majority; directed by William Hopkins. Thurs.-Sun. at 8, Sun. at 3; $6; thru 4/18. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE EXTRAVAGANT TRIUMPH OF CHRIST, MARX, AND SHAKESPEARE—Fernando Arrabal's play, set in an unidentified tropical country, directed by Eduardo Manet. Thurs.-Mon. at 8, Sat. & Sun. at 3; $10. **INTAR,** 420 W. 42nd (279-4200).

FIVE POINTS—Laurence Holder's dance musical telling Juba's story and of his competition with Jack Diamond to see who would be king of all the dancers in New York; directed by William Maher; with Joseph Fugett, Geoffrey Webb, Tonya Pinkins, and Cynthia MacPherson. Thurs.-Sat. at 7:30, Sun. at 3; 4/15-5/9; $6. **AMAS,** 1 E. 104th St. (369-8000).

THE GODOT PLAYS—Dan Bianchi's three short works, *Godot, Godot L'Artiste,* and *Godot and the History of Mankind,* a rebuttal in verse to Samuel Beckett's play. Thurs.-Sun. at 8 (closed 4/15); 4/16-5/9. **Westbeth,** 151 Banks St. (691-2272).

GOOSE AND TOMTOM—David Rabe's gangster fairy tale about a couple of great guys (Frederick Neumann and Jerry Mayer); directed by John Pynchon Holms. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

GROUND ZERO—Drama exploring American attitudes toward the issue of nuclear war, written and directed by William LaRosa and Patrick Mulvaney. Thurs. thru Sat. at 8; 4/15-5/8; $4. 500 W. 42nd (736-0247).

HEDDA GABLER—Henrik Ibsen's classic, directed by Michael Morrow; with Anita Sorel as Hedda. Wed.-Sat. at 8, Sun. at 3; $4; 4/14-5/2. **Baldwin Theater,** 160 W. 74th (246-8484).

A HILL OF BEANS—Susie Miller's play about becoming a woman in the last generation, directed by Lou Vuolo. Sun.-Wed. at 7:30; $4; thru 4/21. **18th St. Plyhse,** 151 W. 18th St. (924-0077).

I DO NOT LIKE THEE, DR. FELL—Bernard Farrell's play, directed by Terence LaMude, is a satirical look at a group encounter session. Thurs.-Sat. at 8, Sun. at 3; $5; thru 4/25. **Irish Rebel Theater,** 553 W. 51st (757-3318).

LADIES IN RETIREMENT—Revival of the gothic melodrama by Reginald Denham and Edward Percy; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 2; $6; thru 5/10. **Meat and Potatoes,** 306 W. 38th St. 4th floor (564-3293).

LADY WITH A LITTLE DOG—Anton Chekhov's play, directed by Moshe Yassur; with Bonnie Brewster and Eberle Thomas. Thurs.-Sat. at 8:30, Sun. at 3:30; from 4/15. **Open Space,** 133 Second Ave. (242-3900).

LETTERS TO BEN—Musical about a 40-year-old highschool teacher who has been widowed for two years. Book, music, and lyrics by Charles Choset; directed by Lisa Simon. Thurs.-Sun. at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

LUDWIG—J.L. Christa's comedy about New York's artist colony; directed by Joseph MacLaren. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/25. **PSW Studio,** 243 W. 55th (757-0876).

MAIDEN STAKES—David Libman's play, directed by Anita Khanzadian; with Eddie Jones, Victor Arnold, Barbara Eda-Young, and Ira Lewis. Thurs.-Sat. at 8, Sun. at 4; $5; 4/15-5/9. **St. Clement's,** 423 W. 46th (246-7277).

NOTHING TO HIDE—A comedy of sexual manners and mores in Boston's upper crust by Ethan Ayer and Lewis Hardee, directed by Jane Stanton. Thurs.-Mon. at 8, Sun. at 3. **New World,** 219 Second Ave. (674-9414).

ONLY THE GIRLS WENT BACK—Three original narrative plays by Sam Greenhoe, directed by Martin Baumgold; with Annie Quest, Matthew Skeele, Stuart Rider, Adam Zahler, and Sharon Brady. Thurs.-Sat. at 7:30; Sun. at 4; $5; thru 4/19. **18th St. Plyhse,** 147 W. 18th St. (279-4200).

OPTIONS—Andrew Foster's comedy, directed by Craig LaPlount, is about love, lawyers, marriage contracts, and model railroad trains. Thurs.-Sun. at 8; 4/15-5/16. **N.Y. Stageworks,** 15 W. 18th St. (691-9106).

PHANTOMS OF LOUISIANA—Gary Indiana's play chronicles the courtship and marriage of a pair and the subsequent decimation of the bride's family. Thurs.-Sun. at 8 & 10; $7, $8; thru 4/18. **The Performing Garage,** 33 Wooster St. (966-3651).

THE PLAY'S THE THING—Candide Cummings's adaptation of Ferenc Molnar's play, directed by Alex Iglesias. Thurs.-Sat. at 8, Sun. at 3:30; $5; thru 5/16. **Aardvark,** 47 E. Houston (226-9691).

POGEY BAIT—George Birimisa's play takes place aboard a navy destroyer during World War II; directed by Billy Cunningham; produced by the Stonewall Repertory Theater, a company devoted to the works of gay playwrights. Fri. & Sat. at 10, Sun. at 9; $6; thru 5/9. **Courtyard Playhouse,** 39 Grove St. (741-0307).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written , and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $10-$15. **Ridiculous Theatrical Co.,** One Sheridan Square (691-2271).

SISTERS AND OTHER STRANGERS—An evening of one-acters by John Kneeland, directed by John Cowan and Andrew Feigin. Wed.-Sun. at 8; $4; thru 4/18. **Inroads Art Center,** 150 Mercer St. (226-6622).

TALES OF THE GOAT-MAN—Full-length mime play, conceived by Moni Yakim, which looks at the history of mime from ancient man. Fri.-Sun. at 8; $6; thru 4/28. **Vital Arts Center,** 78 Fifth Ave. (242-4273).

THREE ACTS OF RECOGNITION—Botto Strauss's play (done in Berlin and Stuttgart in 1977), revolving around 16 friends arriving at a gallery opening; directed by Richard Foreman; with William Atherton, Leonardo Cimino, Kate Manheim, and Ruth Nelson. **Public/Anspacher,** 425 Lafayette St. (598-7150).

TINSEL TOWN TIRADE—Holly Woodlawn stars in a musical fairy tale about the lives of exotic residents of an old Hollywood hotel; music and lyrics by Ann and Fred Haris; written by Hibiscus; directed by Jeffrey Shock. 4/15-17; $4. **Theater of the New City,** 162 Second Ave. (254-1109).

T.N.T.—Richard Morrock's musical comedy take-off on mind-training programs. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$18; from 4/16. **Players Theater,** 115 MacDougal St. (254-5076).

TRIPLE BILL—Fred Rohan de Vargas's *Go Fly a Kite;* Anton Chekhov's *Swan Song,* and David Van Asselt's *Dog Daze;* directed by Ron Wentz. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 7:30; $6; thru 4/30. **Studio R,** 134 W. 28th (675-0006).

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ART

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SOLOS

57th Street

ALEXANDER ARCHIPENKO / KATHERINE SCHMIDT—Naturalistic sculptures from the 20's and 30's/Figure and landscape, ink and pencil drawings largely from the 30's, thru 4/17, and large scale sculpture by Archipenko, Roszak and Zorach, thru 4/30. Zabriskie, 29 W. 57th (832-9034) and 521 W. 57th (245-7568) by appt.

LEONARD BASKIN—Recent sculpture including Biblical figures and watercolors of Medea, Socrates, thru 4/23. Kennedy, 40 W. 57th (541-9600).

FARRELL BRICKHOUSE/PINCHAS COHEN GAN—Recent projects/"Black Sabbath," 1982, from the ridiculous to the sublime. Thru 5/1. Protetch, 37 W. 57th (838-7436).

SUSANNAH BRISELLI/MARY DEVINCENTIS—Hand-colored photos/Monoprints. Thru 5/1. Markel, 50 W. 57th (581-1909).

RICHARD CHIRIANI/MAURICE GOLUBOV—New landscapes/The use of white. Thru 4/28. deNagy, 29 W. 57th (421-3780).

JAMES COIGNARD—Mixed media works on paper and canvas, thru 4/17. Heidenberg, 50 W. 57th (586-3808).

DAN DAILEY—Glass wall reliefs and new sculpture, thru 4/27. Portnoy, 56 W. 57th (757-0461).

DOROTHY DEHNER—New abstract Corten steel sculpture, small bronzes, pen and pencil drawings, thru 4/24. Sachs, 29 W. 57th (421-8686).

DON DUDLEY—Installations of painted pieces of homosote nailed directly onto the wall, thru 4/24. Adler, 37 W. 57th (980-9696).

R.M. FISCHER—Assemblage lamps and one fountain, thru 5/1. Stefanotti, 30 W. 57th (757-6712).

JOAN GOLDSMITH—Large abstract oils, thru 4/24. Phoenix, 30 W. 57th (245-5095).

NADIA GOULD—Intimist abstractions of small interlocking lines, thru 4/24. Viridian, 52 W. 57th (245-2882).

CAROLINE GREENWALD—Monochromatic abstractions of wind on water, thru 5/8. Getler/Pall, 50 W. 57th (581-2724).

GEORGE HARKINS—Woods, streams near Woodstock, and aerial New York City in watercolors, thru 4/30. Tatistcheff, 38 E. 57th (888-1599).

JENE HIGHSTEIN—Recent works on paper, thru 4/24. Oscarsson Hood, 41 W. 57th (750-8640).

HOWARD KANOVITZ—Tableaux of realistic images in large paintings, pastels and crayon drawings, thru 4/24. Rosenberg, 20 W. 57th (757-2700).

ANSELM KIEFER—New paintings, 4/13-30. Goodman, 24 W. 57th (755-3520).

FRANZ KLINE—Major abstract expressionist paintings and works on paper, 4/13-5/15. del Re, 41 E. 57th (688-1843).

JOYCE KOZLOFF/ROBERT YOUNGER—Drawings and models, one of tile remodeling at a Delaware train station/An installation with a wooden sperm, atom bomb, plywood plane. Thru 4/24. Gladstone, 41 W. 57th (758-6765).

DORIS LERMAN—Visual phrases of earth and sky, thru 4/17. Gallery 84, 30 W. 57th (581-6000).

RONALD MARKMAN—Highly patterned, brightly colored wood collages creating madcap environments, thru 4/22. Dintenfass, 50 W. 57th (581-2268).

PHILIP PEARLSTEIN—Six paintings from the last two years including his biggest ever of two models in the studio, thru 4/29. Frumkin, 50 W. 57th (757-6655).

PICASSO—Works from the later years, thru 4/24. Iolas-Jackson, 52 E. 57th (755-6778).

JAN SAWKA—Painted mosaics of different sized boxes, thru 4/24. Zarre, 41 E. 57th (752-0498).

GEORGE SEGAL—New painted figural sculpture using colored glazes and reliefs based on Cezanne's still lifes, thru 5/1. Janis, 110 W. 57th (586-0110).

SAUL STEINBERG—Tables, still lifes, and portraits of cities, thru 5/1. Pace, 32 E. 57th (421-3292).

STANLEY TIGERMAN/SIET ZUYDERLAND—Iconic houses/Delicate, highly realistic drawings of flotsam and jetsam found on the beach. Thru 5/1. Esman, 29 W. 57th (421-9490).

T. TOKITA—Metaphysical landscapes, thru 5/8. Touchstone, 29 W. 57th (826-6111).

GEORGE WOODMAN—Floral, lattice related patterns in paintings, screens, thru 4/24. Haber Theodore, 29 W. 57th (752-3338).

Madison Avenue and Vicinity

WILLIAM ANASTASI—Collages trom the artist's journal, thru 4/30. Ericson, 23 E. 74th (737-6155).

WILLIAM BAILEY—Recent figure and still life paintings also including drawings on paper, thru 4/30. Schoelkopf, 825 Madison (879-4638).

JOSEPH BEUYS—Lithos, silk-screens related to his idiosyncratic mise-en-scenes, thru 4/17. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7pm, Wed., Fri., Sat. 12-5.

ALBERT BIERSTADT—Thirteen oil sketches by 19th century landscape painter, 4/13-5/8. Davis & Langdale, 746 Madison (861-2811).

JAY COOGAN—2 and 3-D painted sculpture in bronze and steel, thru 4/28. Knowlton, 19 E. 71st (794-9700).

WILLEM DE KOONING—Paintings, 1981-1982, free interpolations of land and light on Long Island, thru 5/1. Fourcade, 36 E. 75th (535-3980).

FELIX DEL MARLE—Futurist paintings from 1912 to 1916 to his De Stijl period, 1922 to 1928, 4/13-6/12. Carus, 872 Madison (879-4660).

EDWIN DICKINSON—55 paintings and drawings including a 1914 self-portrait, thru 5/9. National Academy of Design, 1083 Fifth (369-4880). Tues.-Sun. 12-5.

DANA GARRETT—"Bad" paintings and photos, thru 5/1. Miller, 724 Fifth (246-1625).

RUSSELL GORDON—Floating fields of color, thru 4/17. Waddington, 1044 Madison (861-0600).

JAMES GRASHOW/BRUCE HOUSTON—An environment of urban buildings presented as people/Assemblages. Thru 4/28. Stone, 48 E. 86th (988-6870).

BALCOMB GREENE—Eroticism and mystery in fifteen large-scale oils some featuring the male nude, thru 4/24. ACA, 21 E. 67th (628-2440).

GEORGE GROSZ—Drawings and watercolors by this biting satirist of both World Wars, thru 5/15. Soufer, 1015 Madison (628-3225).

RALPH HUMPHREY—Vibrant acrylics on modeling paste on wood, thru 5/8. Willard, 29 E. 72nd (744-2925).

ALEXEJ JAWLENSKY—Brightly colored expressionist portraits by this member of Der Blaue Reiter, thru 5/29. Sabarsky, 987 Madison (628-6281).

JESS—The romantic in broadly painted interiors, figures, thru 4/30. Odyssia, 730 Fifth (541-7520).

LESTER JOHNSON—Street scenes with groups of stylized people done in 1981, thru 5/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

JAMES JOYCE—Letters, first editions, manuscripts, portraits marking the centenary of his birth; thru 4/17. Grolier Club, 47 E. 60th (838-6690) Mon.-Fri. 10-6, Sat. til 3.

IDA KOHLMEYER—Abstractions, 4/14-5/8. Findlay, 984 Madison (249-2909).

JACQUES LIPCHITZ—Biblical sculpture, thru 5/8. Aberbach, 988 Madison (988-1100).

JUAN MARTINEZ—Isolated expressionist figures, some victims, in shadow, thru 4/17. Lefebre, 47 E. 77th (744-3384).

TODD MCKIE—Large figurative watercolors, thru 5/1. Acquavella, 18 E. 79th (734-6300).

MIRÓ—Gouache paintings for Ubu Roi, 1954, thru 4/24. Perls, 1016 Madison (472-3200).

HERMAN DUDLEY MURPHY (1867-1945)—The early Whistlerian portraits, mood landscapes, and late still lifes, thru 4/17. Graham, 1014 Madison (535-5767).

HANS PETER REUTER—Imaginary tiled architectural spaces, thru 5/1. Staempfli, 47 E. 77th (535-1919).

CAROLE ROBB/DAVID SCHORR—An open air cinema in Greece/Engravings of Verdi's operas. 4/13-5/4. Forum, 1018 Madison (772-7666).

DOROTHY RUDDICK—Canvas and thread constructions, thru 4/17. Graham, 1014 Madison (535-5767).

TONY SCHERMAN—New still lifes in encaustic, thru 5/1. Davidson, 43 E. 78th (734-6702).

KENDALL SHAW—Recent paintings, thru 4/17. Lerner-Heller, 956 Madison (861-9010).

TIM—Political cartoons from l'Express, the French weekly, thru 4/30. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

JOAN WENZEL—Wall contructions of textured colored forms, thru 4/24. Arman, 817 Madison (570-2700).

JOHN WESLEY—Recent paintings, works on paper, and objects, thru 4/29. Elkon, 1063 Madison (535-3940).

SoHo

RICHARD BALLARD—The Odalisque in charcoal drawings, 4/17-5/11. Birksted 152 Mercer (226-2196).

ED BAYNARD—New paintings, thru 4/28. Milliken, 98 Prince (966-7800).

MEL BOCHNER—Charcoal, conte, and pastel on sized unprimed canvas, thru 4/24. Sonnabend, 420 W. Broadway (966-6160).

FRITZ BULTMAN/DAPHNE MUMFORD—Ten years of collage/Large finely drawn charcoal studies of death and sleep. Thru 4/28. Landmark, 469 Broome (966-1173).

ALAN COTE—Intricately painted abstractions, thru 4/28. Cuningham, 94 Prince (966-0455).

JERI DRUCKER/IRENE PASINSKI/JUDY SOMERVILLE—Portraits/Plexi-glass sculpture/Photo realism in oils. Thru 5/6. Ward-Nasse, 178 Prince (925-6951).

ERWIN EISCH—Blown glass sculpture, drawings, thru 4/25. Heller, 71 Greene (966-5948).

CAMILLE ESKELL—Sights of Sydney, Australia, 4/16-5/5. First Street, 386 W. Broadway (226-9011).

CHARLES GARABEDIAN/JANIS PROVISOR—Twisted naked figures in landscapes/Personal icons of textural paint. Thru 4/28. Solomon, 392 W. Broadway (925-1900).

JEREMY GILBERT-ROLFE—Color grid abstractions and studies on paper, thru 4/24. Weber, 142 Greene (966-6115).

SHIRLEY GORELICK—Large scale portraits of a couple, both psychoanalysts, thru 4/28. Soho 20, 99 Spring (226-4167).

APRIL GORNIK—Large oils of imaginary landscapes, thru 5/8. Thorp, 419 W. Broadway (431-6880).

G. GERRY GRIFFIN—"Stars and Strife," works on paper, thru 4/24. 55 Mercer (226-8513).

CAROL HELLER/REBECCA WEISBERG—Rituals in mixed media sculpture/Abstract expressionist canvases. Thru 4/18. Atlantic, 458 W. Broadway (228-0944).

BERND KOBERLING—Expressionist landscapes inspired by Lapland, thru 5/6. Annina Nosei, 100 Prince (431-9253).

JOSEPH KOSUTH/RICHARD SERRA—Thought systems/A sculpture of two bent curves called "Marilyn Monroe and Greta Garbo." Thru 4/24. Castelli, 420 W. Broadway (431-5160).

JUDITH LINHARES/HAIM STEINBACH—Paintings/Sculpture. Thru 5/1. Concord, 451 Broome (925-2994).

GERALD MARCUS—The Berkshires and upstate New York, thru 4/14. Prince Street, 121 Wooster (226-9402).

J. CREIGHTON MICHAEL/DANIEL SCHMIDT/URSULA SCHNEIDER—Wall sculpture/Gouache paintings/Oil pastel drawings. Thru 4/22. Litz, 153 Mercer (431-1990).

GRAHAM NICKSON—Bathers seen through color and form, thru 4/24. Caldwell, 383 W. Broadway (966-6500).

JOSÉ PRESMAN—Anagrams based on advertisements, thru 4/22, Eno, 101 Wooster (226-5342).

MILO REICE—Figurative paintings, thru 4/24. Toll, 146 Greene (431-1788).

WADE SAUNDERS—Recent sculpture, thru 4/24. Cowles, 420 W. Broadway (925-3500).

JAKE SEVERANCE/EILEEN SUTTON/ROGER WHITE—Photo essay on harbor life/Abstracted nature in watercolor/Wood and chain sculpture. Thru 4/15. Ward-Nasse, 178 Prince (925-6951).

ALAN SHIELDS—Recent works, thru 4/30. Cooper, 155 Wooster (674-0766).

DAVID LOEFFLER SMITH—Small oils on paper, some mythological, some domestic suffused with urgency, thru 4/14. First Street, 386 Broadway (226-9011). Tues.-Sat. 1-6.

ROBERT STACKHOUSE—A large latticed wood primal serpent and large scale watercolors, thru 4/28. Hutchinson, 138 Greene (966-3066).

FRANCESC TORRES—Recent drawings, thru 4/28. Meyer, 410 W. Broadway (295-3527).

CY TWOMBLY—New works on paper, thru 5/1. Sperone Westwater Fischer, 142 Greene (431-3685).

JACK TWORKOV—Fifty years in figure drawings from the 50's, works on paper from the 60's to now, tracings, thru 4/28. Hoffman, 429 W. Broadway (966-6676).

Other

GUILLAUME BIJL—An installation transforming art space into businesses, 4/14-5/11. Franklin Furnace, 112 Franklin (925-4671).

VARUJAN BOGHOSIAN—Constructions, thru 4/17. Ekstrom, 417 E. 75th (988-8857).

ALBERTA CIFOLELLI/OLGA SHEIRR—Abstracted prairies and ponds/Paintings. Thru 4/25. Noho, 542 LaGuardia (473-9619).

LARRY FUENTE/ALEXIS SMITH—A two-part nuclear environment/Fragmented text collages. Thru 5/1. The Clocktower, 108 Leonard (233-1096). Wed.-Fri. 1-6, Sat. 10-6.

ALEX MCFARLANE/PAUL ROTTERDAM—Solid graphite sculpture/New drawings. Thru 4/24. Bouckaert, 100 Hudson (925-6239).

PATSY NORVELL—Glass panels with tropical themes, thru 4/24. A.I.R., 63 Crosby (966-0799).

GROUP SHOWS

57th Street

DEUTSCH—20 W. 57th (765-4722). Abstraction from 1910 to 1960 by Bolotowsky, Delaunay, Holty, thru 4/29.

FEDELE—42 E. 57th (371-0204). Soft-edged landscapes by Christensen, egg tempera on gesso panels by Rundell, and abstract acrylics by Vincent, thru 4/30.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.

KATZEN—11 E. 57th (355-0400). Superhumanism, thru 5/1.

MIDTOWN—11 E. 57th (758-1900). Bishop, Palmer, Cadmus, Evergood, thru 4/24.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). British master prints including Blake, Nicholson, Shannon, thru 4/24.

ACA—25 E. 73rd (861-5533). Navajo blankets and rugs, thru 4/24.

AUSTRIAN INSTITUTE—11 E. 52nd (759-5165). Textiles, wall papers, embroideries, and objects from the Vienna Workshop, 1902 to 1932, thru 4/30.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

DEVERNAY—155 E. 55th (888-0607). Belkin, Bolotowsky, Dho, Hockney, Mizdal, Nelsen and Tewi, thru 5/8.

FELICIE—141 E. 56th (752-7567). Turn of the century posters of the theater and caricatures of Hirschfeld, thru 4/17.

FRIEDMAN—26 E. 82nd (794-8950). Symbolist works on paper including Black, Burne-Jones, Hodler, Klimt, 4/14-5/22.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

PAYSON-WEISBERG—822 Madison (249-1666). NYC winters by King, Wiggins, Potthast, thru 4/17.

SCHLESINGER-BOISANTÉ—822 Madison (734-3600). Americans of the 30's and 40's including Browne, Ferren, Hofmann, Reinhardt, Xceron, thru 5/1. Mon.-Sat. 10-6.

Soho

BROMM—90 W. Broadway (732-6196). Collectors choice including Castoro, Knoebel, Young, 4/17-5/15.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Verticality by Davidson, Grindle, Taylor, others, thru 4/24.

MARINO—489 Broome (431-7888). 3-D abstractions by Bandy, cartoon-like characters on abstract fields by Cole, "flaming" photos by Hovland, thru 4/28.

SOHO CENTER—114 Prince (226-1995). Blaine, Cyphers, Falsetta, and Markwood, thru 5/3.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Sexuality and fertility images in African art, thru 4/30.

ARTISTS SPACE—105 Hudson (226-3970). Installations including "Lost Dance Steps" by Charlesworth, and "Rock" by Savinar, thru 5/15.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Limited editions by Andre, Beuys, Oldenberg, Rivers from Anthology Film Archives, 4/14-16.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian Samizdat (self-published) Art, thru 4/17.

PAINTING SPACE 122—150 First (475-0135). Architectural drawings and models by ten young architects, 4/17-5/16.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Mon.-Fri. 10-6, Sat. 10-5. Movement drawings defining tracking, tracing, pacing, thru 5/8.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Installations by eight artists related to ongoing performance art; special projects by twenty, thru 4/30.

Photography

BOOKS & CO—939 Madison (737-1450). Mon.-Sat. 10-7, Sun. 11:30-6. Children by Cartier-Bresson, Callahan, Man Ray, Moholy-Nagy, thru 4/30.

J.S. CARTIER/V. DIGERLANDO—New York wilderness/Explorations of other realities, thru 4/17. Foto, 492 Broome (925-5612). Wed.-Sat. 1-6.

80 WASHINGTON SQUARE E.—NYU. Images of humor by 120, thru 4/23.

ELEVENTH STREET—330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-10 p.m. NYC night life by five, thru 4/18.

HARRIET GANS—Seed pods, natural forms, thru 4/18. Pindar, 127 Greene (533-4881).

DAVID HANSON—From his new and published books, thru 4/16. Pfeifer, 825 Madison (737-2055).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Fri. 12-8 p.m., Sat.-Sun. 12-6. Alaskan Eskimo village societies by Harris, Magnum in Paris from 1935 to 1981, including Capa, Cartier-Bresson, Salgado, thru 5/9.

KUSAKABE KIMBEI—Hand-colored images of Japan in the 1890's, thru 4/22. 80 Papers, 80 Thompson (966-1491).

ANITA KIRSCHNER—Mannequins, thru 4/30. Soho Photo, 15 White (226-8571). Fri.-Sun. 1-6, Thurs. 7-9pm.

FRED KORTH—The 30's by this Fortune Magazine photographer, 4/17-5/21. Pfeifer, 825 Madison (737-2055).

JENNY LAWTON—Long horizontal panoramas, thru 4/30. Janapa, 303 W. 13th (741-3214). Wed.-Sun. 12-5.

BEA NETTLES—Recent photos, thru 4/25. Samuel, 795 Broadway (477-3839).

PATRICK PAGNANO—People in the city in color, thru 5/2. Focal Point, 278 City Island Avenue, City Island (885-1403).

PRAKAPAS—19 E. 71st (737-6066). Photomontage from 1919 to 1939 by Hausmann, Magritte, Man Ray, Zwart, others, thru 4/17.

LARRY SILVER—42 black-and-white images from 1950 to now, thru 4/30. Nikon House, 620 Fifth (586-3907).

RALPH WEISS—Botanical forms, thru 4/24. Ledel, 168 Mercer (966-7659).

WITKIN—41 E. 57th (355-1461). Flowers by Cunningham, Doisneau, Kertesz, Weston, thru 4/24.

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Adamson, Cameron, Evans, Frank Feininger, Porter, Weegee, thru 5/1.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1; children & seniors 50 cents. Young Americans: Award Winners; thru 5/9.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50.

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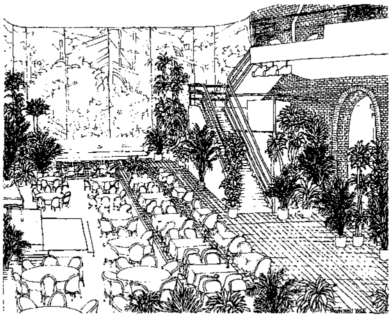
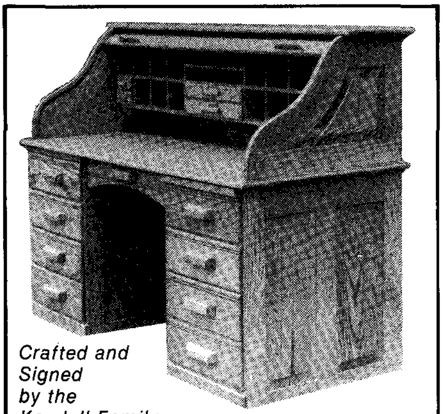


101 Greene Street (Between Prince and Spring) 925-2415



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ART

Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru April... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist and Writer... Champions of American Sport; thru 6/27... Horned Turtle From Down Under; thru 6/13.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Oriental Rugs of the Hajji Babas; thru 6/20.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Made in New York; thru 4/29.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation... Of Corsets; thru May... Brooklyn Before the Bridge; thru 5/31... New Testament Paintings by Tissot; thru April... In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30... Richard Diebenkorn: Intaglio 1961-1980; 4/17-6/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Architectural Fantasy and Reality; thru 5/9... Hawaii: The Royal Isles; thru 5/9... English Majolica; thru 6/13.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Twentieth Century Images of George Washington; thru 4/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Aspects of Italian Art Now: 1982 Exxon International Exhibition; thru 6/20... Jack Tworkov: Fifteen Years of Painting; thru 6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... J. James Tissot: Biblical Paintings; thru 5/6... Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... The new Michael C. Rockefeller Wing: Primitive Art... Counterparts: Form and Emotion in Photographs; thru 5/9... Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20... Outstanding Art Books of the Year - Selected Titles 1981; thru 5/21... Sculpture: New Acquisitions... A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; 4/15-6/20. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. Lewis Carroll and Alice: 1832-1982; thru 4/18... New Treasures for the Morgan Library; thru 4/18.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat. Sun. 11-4. Teatro 4: Portrait of an Hispanic Community Theater; Twenty Photographs by Tony Velez... Group Exhibition: Taino Design.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50. Art and artifacts from North and South America, ancient to modern... Native American Prints and Posters; thru 5/2... The Covenant Chain: Indian Ceremonial and Trade Silver; thru 5/16... Iroquois Silverwork; thru 5/2.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF CARTOON ART—Comly Ave., off King St., Port Chester, N.Y. (914-939-0234). Tues.-Fri. 10-4, Sun. 1-5. $1, children and seniors 50 cents... Retrospective: Winsor McCay; thru April.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Tailored Images: New York Photographs by John Albok; thru 5/4... The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 5/9... Children's Choice; thru 5/30.

MUSEUM OF MODERN ART, 18 W. 54th (956-7070). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1. Giorgio de Chirico; thru 6/29.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Early Works: including Benglis, Brown, Jimenez, Stephan, Weiner; thru 6/3... 14th Street "Window:" A History of the World: by Kenneth Shorr.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1... Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1... Sailing Ships in Dutch Prints: Four Centuries of Naval Art from the Rijksmuseum; 4/16-5/30.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Contemporary Prints: Suites & Series; thru 6/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato; thru 5/29... Mario Ceroli: Opera and Theater Design.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 7/18... A Feast of Color: Corpus Christi Dance Costumes of Ecuador; thru 5/9.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Robert Smithson: Sculpture; thru 4/18... John Cage: Scores and Prints; thru 5/2... Focus on the Figure: Twenty Years; 4/15-6/13. At **Federal Hall,** 26 Wall St.: Lower Manhattan from Street to Sky; thru 4/30.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/14 at 10 & 2: Contemporary Prints. On view from 4/7. 4/16 at 10: Fine Japanese Prints & Illustrated Books. On view from 4/12. **East,** 219 E. 67th St. (570-4141). 4/13 at 10: Furniture, Paintings, Prints, Photographica & Decorations. On view from 4/8. 4/14 at 10: Continental, English, and American Silver. On view from 4/10.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). 4/16 at 10: Fine Silver and Objects of Vertu. On view from 4/12. **525 E. 72nd St.** (570-4842). Next sale 4/22.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. Next sale 4/21. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 4/14 at 2, 4/15 at 10:15 & 2: English & Continental Silver, Watches, Clocks, Objects of Vertu and Chess Sets. On view from 4/7. 4/16, 17 at 2: Important English Furniture, Decorations, Clocks and Porcelain. On view from 4/10.

SWANN—104 E. 25th St. (254-4710). 4/15 at 1:30: Rare Books, Autographs, & Graphics. On view from 4/12.

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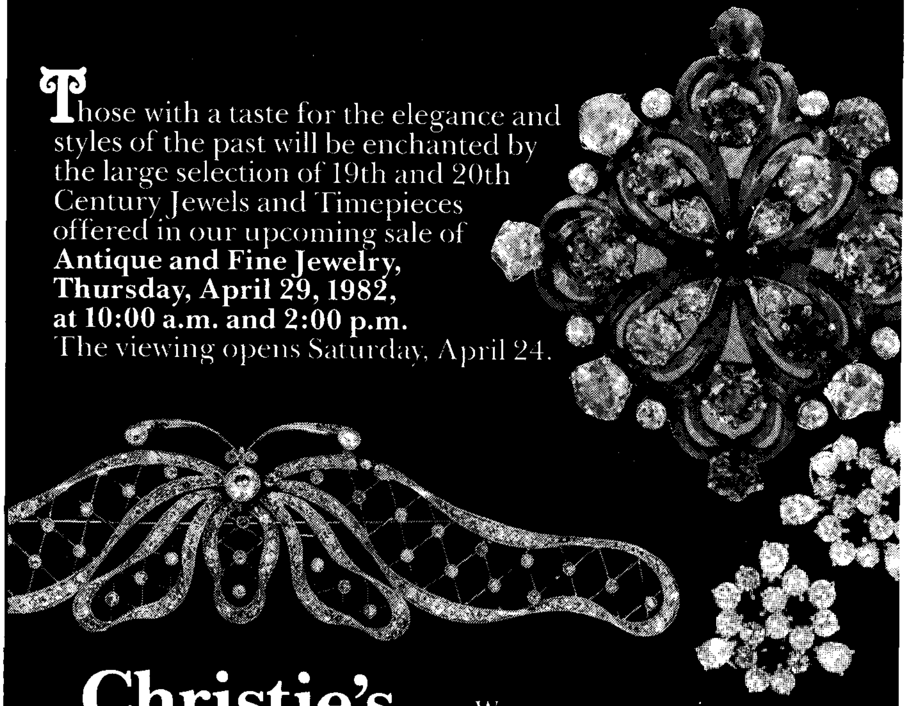

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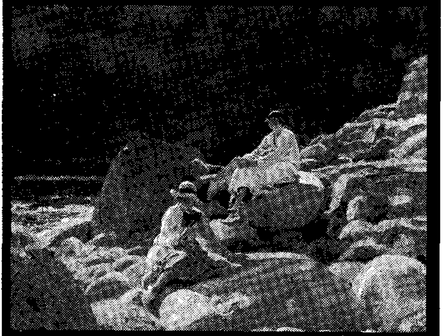

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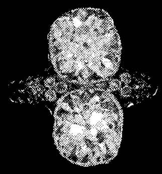

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South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, April 12

AMERICAN PHILHARMONIC ORCHESTRA, Rohan Joseph conductor; pianist Tedd Joselson. Weber's *Der Freischütz* Overture, Rachmaninoff's Piano Concerto No. 2, Bruckner's Symphony No. 6. Avery Fisher Hall at 8. $7-17.50.

PETER KATIN, pianist. Works of Bach, Liszt, Chopin, Brahms. Alice Tully Hall at 8. $6-$8.

THOUVENEL STRING QUARTET, with Joel Krosnick, Samuel Rhodes. Works of Ravel, Kreneck, Brahms. Merkin Concert Hall at 8. $6.

RAIJA ROIVAINEN, mezzo-soprano (N.Y. debut), with pianist Mikael Eliasen. Songs by Gounod, Mussorgsky, Rachmaninoff, Walton, and Finnish composers. Carnegie Recital Hall at 8. $6.

MUSICAL ELEMENTS, with tenor Charles Bressler, flutist Robert Dick, soprano Mary Feinsinger. Works by Radzynski (world premiere), Couper (world premiere), Goldstein (N.Y. premiere), Barnes, Britten, Villa Lobos. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. $5.

PALMA TOSCANI, soprano, with pianist Scott Brewer. French music from Rameau to Poulenc. Maison Francaise, Columbia U. Broadway and 116th St. (280-4482), at 8. $2.

SKYLINE CHAMBER PLAYERS—Works of Copland and Reinecke. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JOHN JOWETT, trombonist. Student recital. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

TODD PALMER, clarinetist, with wind quintet. Music from Mannes; Citicorp Atrium at 6. Free.

Tuesday, April 13

NATIONAL SYMPHONY, Mstislav Rostropovich conductor; pianist André Watts. Tchaikovsky program: "Cossack Dance" from *Mazeppa,* Suite No. 3, Piano Concerto No. 1. Carnegie Hall at 8. $8-$17.50.

NEW YORK PHILHARMONIC, Zubin Mehta; violinist Charles Rex, soprano Kathleen Battle, mezzo-soprano Jennifer Jones, tenor John Aler, bass John Cheek; New York Choral Artists. Vivaldi's *The Seasons: "Spring";* Britten's *Cantata misericordium;* Mozart's Requiem. Avery Fisher Hall at 7:30. $6-$20.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Beethoven's Trio in B flat, Op. 11; Variations in E flat, Op. 44; Trio in B flat, WoO39; Trio in D, Op. 70, No. 1. Alice Tully Hall at 8. $9.50.

WILLIAM WATERS, guitarist (N.Y. debut). Works of de Visee, Turina, Britten, Bach, Ginastera. Carnegie Recital Hall at 8. $5.

RICHARD PECK—New collaborative music for quartet: saxophone, electric guitar, electric bass, drums. Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

STEVE KRISTOPHER, jazz pianist. Works of Waller, Van Heusen, Kristopher, Arlen, Rodgers. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

LYDIA ORIAS, pianist. Town Hall at 2. $2.

QUENTIN LANE, organist. Works of Mendelssohn, Goossen, Bach. Trinity Church, Broadway and Wall St., at 12:45. Free.

CAROLE HARRIS, violinist, with pianist Heather Coltman. Citicorp Atrium at 6. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

RENE DALANDAN, pianist. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

Wednesday, April 14

NATIONAL SYMPHONY, Mstislav Rostropovich conductor; violinist Aaron Rosand. Tchaikovsky program: Polonaise from *Eugene Onegin;* Violin Concerto; Symphony No. 4. Carnegie Hall at 8. $8-$17.50.

JAMES LEVINE'S MUSIC FROM RAVINIA—Soprano Kathleen Battle, violinist James Buswell, violist Michael Ouzounian, cellist Lynn Harrell, pianist James Levine, clarinetist Michelle Zukovsky. Music by Mozart, Webern, Berg, Schubert, Brahms, Schumann. Alice Tully Hall at 8. $11.

BARRY GOLDSMITH, pianist. Works of Shostakovich, Beethoven, Schumann, Schoenberg, Chopin, Albeniz. Carnegie Recital Hall at 8. $6.

A TRIBUTE TO ROBERT MILLER—Orchestra and performers, associates of the late pianist. Works by Wuorinen (world premiere), Olan (world premiere), Blaustein (N.Y. premiere), Stravinsky, Milhaud. Symphony Space at 7:30. $6.

NEW CALLIOPE SINGERS/SYNCOPATED LADIES—Cultural Affairs auditorium, 2 Columbus Circle, at 12:30. Free.

JACQUELYN HELIN, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

SUSAN WALTERS, pianist. Music from Mannes College. Citicorp Atrium at 6. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

ST. THOMAS CHURCH CHOIR—Music of Matthew Locke. Fifth Ave. and 53rd St., at 12:10. Free.

Thursday, April 15

NEW YORK PHILHARMONIC, Zubin Mehta conductor; Joaquin Achucarro, pianist-harpsichordist; Charles Rex, violinist. Vivaldi's *The Seasons:* "Summer"; Hindemith's *The Four Temperaments;* Falla's Harpsichord Concerto; Stravinsky's *Suites.* Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program, Thurs. only, 9:45 a.m.; $3.

NATIONAL SYMPHONY, Mstislav Rostropovich conductor. Tchaikovsky program. *Coronation March, Romeo and Juliet* Overture-Fantasy, "Manfred" Symphony. Carnegie Hall at 8. $8-$17.50.

WAVERLY CONSORT—Tully Hall at 8. Sold out.

CAROL ZEAVIN, violinist (N.Y. debut), with pianist Diana Wan, composer-pianist Nils Vigeland. Works of Bach, Prokofiev, Vigeland (premiere), Wuorinen, Brahms-Joachim. Merkin Concert Hall at 8:30. $6.

ABDULLAH IBRAHIM "DOLLAR BRAND," pianist, with saxophonist-flutist Carlos Ward. Carnegie Recital Hall at 8. $8, $10.

CHAMBER MUSIC, by Bach, Martinu, Brahms, with instrumental performers. Harlem School of the Arts Gathering Space, 645 St. Nicholas Ave., near 141st St. (926-4100), at 8. Free.

TEDDY WILSON, pianist, with Buddy Tate, sax; Phil Bodner, clarinet; Milt Hinton, bass; Gene Bertoncini guitar; Oliver Jackson, drums, and surprise trumpeter. NYU Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. $7.

SOMUS/COLUMBIA COMPOSERS—New music, performed by marimba-ist Nancy Zeltsman, trumpeter Ronald Anderson, clarinetist David Olan, speaker Judith Bettina. Works by Couper (world premiere), Pinkston (world premiere), other. McMillin Theater, Broadway and 116th St., at 8. $4.

KATHY BURDETT, organist. Grace Church, Broadway and 10th St. (254-2000), at 12:30. Free.

STUDENT COMPOSERS—Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

CATHERINE AKS, soprano, with pianist Margaret Rolfe. Songs of Handel, Brahms, Fauré, Copland. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ALLEN WON, saxophone, with pianist Mary Ann Brown. Citicorp Atrium at 6. Free.

BARGEMUSIC CHAMBER PLAYERS—Music by Franck, Prokofiev, Dvorak. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

DAISY NEWMAN, soprano, with Dennis Helmrich, pianist. Aaron Davis Hall, CUNY, Convent Ave. and 134th St. (690-4100), at 8. $4.

Friday, April 16

NATIONAL SYMPHONY, Mstislav Rostropovich conductor; soprano Galina Vishnevskaya, contralto Lili Chookasian, tenor Nicolai Gedda, baritone Chester Ludgin, bass-baritone John Shirley-Quirk, bass Nicola Ghiuselev; Norman Scribner Choir, others. Tchaikovsky's *Iolanta.* Carnegie Hall at 8. $8-$20.

NEW YORK PHILHARMONIC—At 2. See 4/15.

BEAUX ARTS TRIO—Haydn's Trio in E, H:XV, No. 28; Saint-Saëns's Trio in F, Op. 18; Beethoven's Trio in E-flat, Op. 70 No. 2. Met Museum at 8. $12.

SHARETTE KERN, flutist/**DANIEL ABRAMS,** pianist (N.Y. debut as a duo). Works of Dutilleux, Chopin, Weber-Abrams, Haydn, Bach, Abrams. Carnegie Recital Hall at 8. $6.

FESTIVAL OF THE ENCHANTED ISLAND, with the New York Consort of Viols and Courante, a chamber dance company, in *L'Isle Enchantée*—music, dance, and theater from the Court of Louis XIV, with harpsichordist Edward Brewer, Baroque-flutist Shelly Gruskin, soprano Sheila Schonbrun, actor Michael Lipton. Symphony Space at 8. $7.50, $10.

SYLVAN WIND QUINTET—Music by Muller, Boccherini, Rosenhaus (N.Y. premiere), Nielsen, Spohr. St. Peter's Church, Lexington Ave. and 54th St. (663-8339), at 8. $5.50.

AULOS ENSEMBLE, with cellist Anner Bylsma. Baroque chamber music on original instruments. St. Joseph's Church, Sixth Ave. and Washington Pl. (663-7565), at 8:30. $7.

JOHN JOWETT, GAUTE VIKDAL, trombones, with piano and brass. Citicorp Atrium at 6. Free.

SIR ROLAND HANNA, pianist. Jazz. New School, 66 W. 12th St. (741-5690), at 6. $6.

DORIS HAYS, pianist/**YUVAL WALDMAN,** violinist/**JOHN GRAHAM,** violist. Works of Cowell, Bartók, Hays. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. Free.

HOWARD GREENBLATT, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $2.

MICHAEL COONEY, guitarist-banjoist-folksinger. P.S. 41, 116 W. 11th St. (594-8833), at 8. $4.

KINANDERS PRESENT, a Bach vocal and instrumental program. Hotel Wellington, Seventh Ave. and 55th St. (586-7228), at 7:30. Contribution.

GOD'S TROMBONES, by James Weldon Johnson. James Pettis Singers, Maxwell Glenville, Shirley A. Reed. Town Hall at 8. $12-$18.

AMOR ARTIS CHAMBER ENSEMBLE, HORACE MANN CHORUS, Johannes Somary conductor. Mozart's "Coronation" Mass, Fauré's Requiem. St. Ignatius Loyola Church, Park Ave. and 83rd St. (288-3588), at 8. Contribution.

MANNES WIND ENSEMBLE, Per Brevig conductor. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

ROBERT WHITE, baritone, with pianist Michael Merola. Galleria, 115 E. 57th St., at noon. Free.

JUILLIARD SYMPHONY, José Serebrier conductor. Works of Bartók and Dvorak. Alice Tully Hall at 8. Free.

PAQUITO D'RIVERA, alto sax. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St., at 12. $3.

AMERICAN STRING QUARTET, with pianist Yefim Bronfman. Works by Haydn, Brahms, Prokofiev. BAM at 8:30. $7.

MIKE AGRANOFF, guitarist-banjoist-storyteller. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

CELLO QUARTET—Lehman College, Bedford Park Blvd. West at Goulden Ave., at noon. Free.

Saturday, April 17

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; soprano April Evans, mezzo-soprano Victoria Graf, tenor David Montefiore, baritone Jay Willoughby, bass Michael Burt. Handel's *Israel in Egypt.* Carnegie Hall at 8. $5-$12.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor, pianist Misha Dichter. CPE Bach's Symphony in D, Beethoven's Piano Concerto No. 3, Scarlatti-Lees's *Portfolio,* Mendelssohn's Symphony No. 8. 92nd St. Y at 8. $8-$12.50.

JUILLIARD STRING QUARTET—Beethoven's Quartets in c, Op. 18 No. 4; in E-flat, "The Harp"; in B-flat, Op. 130 with Grosse Fuge. Alice Tully Hall at 3. $8, $9.

ORCHESTRA, Charlotte Bergen conductor. Mozart's *Don Giovanni* Overture, Schubert's Symphony No. 1, Brahms's Haydn Variations. Carnegie Hall at 2:30. Free.

WAVERLY CONSORT—Tully Hall at 8. Sold out.

NEW YORK PHILHARMONIC—See 4/15.

MINNA POLLANEN, pianist. Works by Bach, Beethoven, Chopin, Debussy, Mozart. Merkin Concert Hall at 8. $6.

JOAN E. BRENNAN, soprano, with Marshall Williamson, pianist. Works by Purcell, Brahms, Verdi, Rodrigo, et al. Carnegie Recital Hall at 2:30. $5.

STEVEN SILVERMAN, pianist. Works by Haydn, Schumann, Ives. Carnegie Recital Hall at 5:45. $5.

SEUNGHEE KIM HAW, pianist. Carnegie Recital Hall at 8:30.

FRANS BRUEGGEN, recorder and Baroque flute/**ANNER BYLSMA,** Baroque cello/**JOHN GIBBONS,** harpsichordist. Works of Telemann, Duport, Frescobaldi, Castello, et al. Met Museum at 8. $8.

ANDREW DE MASI, keyboards/**ANDREW BOLOTOWSKY,** Baroque flute. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

MARGARET HEE-LENG TAN, pianist. Works by Debussy, Messiaen, Cage, Corner (world premiere), Hovhaness (U.S. premiere). Asia Society, Park Ave. at 70th St. (288-6400), at 7:30. $20.

FESTIVAL OF THE ENCHANTED ISLAND, Court Dances: East and West, with Sachiyo Ito, Janis Pforsich, Marc Coates, and musical ensemble. Symphony Space at 8. $7.50, $10.

STEVEN GLASSER, pianist. Lincoln Center Library at 2:30. Free.

DONNA NUGER, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

GOD'S TROMBONES—See 4/16.

LAXMI TEWARI, vocalist. North Indian music. Alternative Museum, 17 White St. (966-4444), at 8. $5.

JOHN CLARK SEXTET, jazz. Baha'i Center, 53 E. 11th St., at 8. $2.50.

ADOLOVNI ACOSTA, pianist, on the Bösendorfer. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

JEAN-PIERRE JUMEZ, guitarist. Works of Barrios, Panin, Lerich, et al. Spanish Institute, 684 Park Ave., near 68th St., at 7. $5.

RICHARD NANES, composer-pianist. A "romantic" program. St. Peter's Church, Lexington Ave. and 54th St. (944-9300), at 8. $8.

AMERICAN STRING QUARTET—See 4/16.

Sunday, April 18

AMERICAN SYMPHONY ORCHESTRA, Sergiu Comissiona conductor; New York Choral Society, mezzo-soprano Joanna Simon, pianist Ruth Laredo. Tribute to Leopold Stowkowski. Bach-Stowkowski Toccata and Fugue in d; Rachmaninoff's Rhapsody on a Theme of Paganini; Prokofiev's *Alexander Nevsky.* Carnegie Hall at 3. $8-$15.

EMANUEL AX, pianist. Works by Haydn, Schumann, Chopin, Szymanowski. Carnegie Hall at 8. $6-$10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Works by Schmitt, Haydn, Brahms, Beethoven. Alice Tully Hall at 5. $10.

YO-YO MA, cellist. Tully Hall at 8. Sold out.

Y CHAMBER SYMPHONY—At 3. See 4/17.

RACHMANINOFF TRIO, with soprano Kate Hurney. Works of Turina, Schubert, Barab. Merkin Concert Hall at 8. $6.

DAVID CLYLE MORSE, pianist. Carnegie Recital Hall at 2:30. $5.

JOEN VASQUEZ, violist. Carnegie Recital Hall at 5:45.

ALICE COOPER, composer-pianist/**BRUCE FIFER,** baritone. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $3.

FESTIVAL OF THE ENCHANTED ISLAND—Symphony Space. At 3: "La Fontaine Amoureuse," by Music for a While. At 7: same program as 4/16. $7.50, $10.

EASTMAN TRIO—The Frick Collection, 1 E. 70th St. (288-0700), at 6. Phone for free-ticket information.

KRISTINE CIESINSKI, soprano/**TUNG KWONG-KWONG,** pianist/**MA SI-HON,** violinist/**YAUN TUNG,** cellist. Works by Haydn, Villa-Lobos, Beethoven, Dvorak. Schimmel Center, Pace U., 1 Pace Pl. (285-3715), at 3. $3.

MARYLOU FRANCIS, pianist. Works of Franck, Reger, Dello Joio. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. Free.

LORI HOLLAND, singer-guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

MARYA MARLOWE, pianist. Works of Chopin, Debussy, Liszt. Citicorp Atrium at 1. Free.

GOD'S TROMBONES—See 4/16.

ALAN VEGA, in a loft musicale. 195 Chrystie St. (677-9408), at 4. $3.

LARRY SMITH TRIO—Jazz at the Dairy, Central Park west of the Zoo, Fifth Ave. and 65th St. (397-3156), at noon. Free.

G.S. SACHDEV, South Indian flute/**K. PARAMJYOTI,** tabla. Hunter College, 69th St. east of Park Ave., at 2:30. $4.

MADELINE FRANK, violist/**DAVID RALPH,** pianist/**CYNDIE BERTHEZENE,** soprano/**FRANCOISE CHOVEAUX,** pianist. Works of Vieuxtemps, Chausson, Fauré, Poulenc, Ravel. La Maison Francaise, 16 Washington Mews, near Fifth Ave. (598-2161), at 3. Free.

MUSIC LIVE—See 4/13.

AMERICAN STRING QUARTET—At 2. See 4/16.

BROWN BRADLEY, tenor/**KENNETH MERRILL,** pianist. Arias and songs by Haydn, Donizetti, Rachmaninoff, Korngold, et al. Flatbush-Tompkins Concert Hall, E. 19th St. and Dorchester Rd., Brooklyn, at 2. $3.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 4/15.

JULIUS GROSSMAN ORCHESTRA, with violinist Connie Heard. Einstein Center, 135 Einstein Loop, Co-Op City, Bronx, at 2:30. Free.

CHURCH CONCERTS—The Art Mob and Duane & the Oldsmobiles. Advent Lutheran, Broadway and 92nd St., at 5. $5. . . N.Y. Motet Choir soloists, with lutenist-guitarist Jerry Willard, tenor Stephen Surk, countertenor Drew Minter. Works by Dowland, Byrd, Morley. Grace, Broadway and 10th St., at 7. $5. . . Grace Choral Society, soprano Natalia Rom, pianists Ludmila Sandovskaya, Betsy Bloom Faden. Works of Poulenc and Borodin. Grace, 254 Hicks St., Brooklyn Heights, at 4. $5. . . Festival Brass Players, organist David Higgs. Works by Josquin, Gabrieli, Britten, et al. Park Ave. Christian, 85th St., at 2:30. $3. . . Gloria DeNard, vocalist, with pianist Bross Townsend, others. Jazz, blues, gospel. St. Peter's Lutheran, Lexington Ave. and 54th St., at 2:30. $3. . . Evan Johnson, violins; Gerald Ranck, harpsichord-organ; Maureen Hynes, viola da gamba. Biber's "Mystery" Sonatas. Transfiguration, 1 E. 29th St., at 4. $3.

Opera

Metropolitan Opera
At the Metropolitan Opera House

FINAL WEEK OF SEASON—Mon., 4/12, at 8: Mozart's *Die Entführung aus dem Serail,* Levine conducting; with Devia, Bradley, Alexander, Creech, Talvela, Klemperer. 4/13 at 7: Wagner's *Parsifal,* Levine conducting; with Troyanos, Hofmann, Clark, Hines, Meredith, Berberian. 4/14 at 8: Beethoven's *Fidelio,* Haitink conducting; with Verrett, Sooter, Roar, Macurdy, Bergquist, Atherton, Morris. 4/15 at 8: Verdi's *I Vespri Siciliani,* Fulton conducting; with Angeles Gulin (debut), Moldoveanu, Elvira, Furlanetto, Jones. 4/16 at 8: *Die Entführung aus dem Serail,* Levine conducting; with Moser, Battle, Burrows, Creech, Talvela, Klemperer. 4/17 at 12:30: *Parsifal,* Levine conducting; with Dunn, Hofmann, Stewart, Hines, Meredith, Berberian (broadcast on WQXR). 4/17 at 8: *Fidelio;* same as 4/14, except Blegen for Bergquist.

New York City Opera
At the New York State Theater

THRU MAY 2—Tues., 4/13, at 8: Montemezzi's *L'Amore dei Tre Re,* Mauceri conducting; with Rogers, Trussel, Fredricks, Ramey. 4/14 at 8: Verdi's *I Lombardi,* Keene conducting; with Putnam, Calleo, Grice, Diaz. 4/15 at 8: Offenbach's *The Grand Duchess of Gerolstein* (in English), de Almeida conducting; with Costa-Greenspon, Munro, Price, Billings, Corbeil; new production; director, Hofsiss; designer, Conklin; lighting, Hemsley Jr. 4/16 at 8: Donizetti's *Lucia di Lammermoor,* Somogi conducting; with Rolandi, McCauley, Ellis, Diaz. 4/17 at 2: *I Lombardi;* same as 4/14. 4/17 at 8: Puccini's *La Bohème,* Somogi conducting; with Sonnenschein, Woods, Cole, Dickson, Reeve, McFarland. 4/18 at 1: *The Grand Duchess of Gerolstein;* same as 4/15. 4/18 at 7: Cherubini's *Medea,* Klaus Weise conducting (debut); with Bumbry, Shane, Curry, Wagner, Martinovich; new production: director, Rhoda Levine (debut); designer, Conklin; lighting, Hemsley Jr.

Other

COSI FAN TUTTE, by Mozart (in English). Amato Opera, 319 Bowery, at 2nd St. (228-8200). 4/16, 4/17, 4/23, 4/24, 4/30, 5/1 at 7:30. 4/25, 5/2 at 2:30. $7.

LA FINTA GIARDINIERA, by Mozart. The Opera Shop, at the Vineyard Theater, 309 E. 26th St. (683-0696). 4/15-5/2: Thurs.-Sat. at 8, Sun. at 3. $6.

NERONE, by Boito. Opera Orchestra of New York, Eve Queler conducting; with Andrade, Takacs, Elvira, Cigoj, Morris. Carnegie Hall, 4/12 at 8. $8-$25.

IOLANTA—Carnegie Hall, 4/16 at 8. See Concerts, National Symphony, above.

ROSE-MARIE, by Friml. Village Light Opera Group. Fashion Institute Theater, 227 W. 27th St. (685-9537), 4/17, 21, 23, 24 at 8; 4/18, 25 at 2. $9.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 4/14-5/2: Lehar's *The Merry Widow.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

HERE'S A HOW-DE-DO, the story of Gilbert and Sullivan in a "new" Savoy opera. CAMI Hall, 165 W. 57th St. (841-9633), 4/17 at 8, 4/18 at 3. $7.50.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). 4/18 at 7, $7. 4/24 at 8, $8.

Dance

Paul Taylor Dance Company
At City Center

4/13 THRU 5/2—$10-$30. 4/13 at 7: *Arden Court, Orbs.* 4/14 at 8: *Airs; Lost, Found and Left (world premiere); Le Sacre du Printemps.* 4/15 at 8: *Profiles, Orbs, 3 Epitaphs.* 4/16 at 8: *Airs; Lost, Found and Left; Le Sacre du Printemps.* 4/17 at 8: *Esplanade, House of Cards, Arden Court.* 4/18 at 2:30: *Profiles, Orbs, 3 Epitaphs.*

Other

ALVIN AILEY REPERTORY ENSEMBLE—Works from the repertoire. Beach Channel High School, Beach Channel Drive at 100th St. Rockaway Park (634-2652). 4/17 at 8:30. $10.

JILL BECKER AND DANCERS/GAIL DONNENFELD—Bethany Church, 67th St. and First Ave. (473-2093). 4/16, 17, 23, 24 at 8. $4.

BOWYER & BRUGGEMAN—American Ballet Comedie. The Space at City Center (246-8989), thru 4/18. Tues.-Sat. at 8; Sat., Sun. at 2; $8, $10.

FESTIVAL OF THE ENCHANTED ISLAND—See Concert listings above, 4/16, 4/17.

TWO EVENINGS OF IMPROVISATION—4/16 at 8:30: Brigitta Herrmann and Manfred Fischbeck, solo works. 4/17 at 8:30: Free Association. Washington Square Methodist Church, 135 W. 4th St. (431-6193). $5.

JUDSON DANCE THEATER RECONSTRUCTIONS—Main sanctuary, St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/15, 16, at 8:30: works of Charlip, Forti, Rainer, de Palma, et al. 4/17, 18, at 8:30: works of Childs, Waring, et al. $10, or $17 for both.

REBECCA KELLY DANCE COMPANY—*Sunrokkers, Dangerous Age.* Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 4/17, 18 at 8. $6.

SHIRO KONDO & KATRINKA MOORE—New works. White Dog Studio, 54 White St. (966-6347). 4/16 at 8, 4/17 at 8 and 10. $4.

AMANDA LINN AND DANCERS—New works. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 4/15-17 at 8. $5.

MATHEWS-MASTERS DANCE COMPANY—Jose Limon Dance Center, 38 E. 19th St. (724-7960). Program A, 4/17, 18, at 8. Program B, 4/24, 25, at 8. $5.

PHOEBE NEVILLE DANCE COMPANY—Solo and group works. Dance Gallery, 242 E. 14th St. (477-3580). 4/15-18, 23-25 at 8. $5.

PITTSBURGH BALLET THEATRE—4/17 at 8, *Portraits* (Frantz) *Pas de Quatre, Firebird.* (Frantz). 4/18 at 3, *Merry Widow* (Page), *Les Sylphides.* Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833). $7-$11.

RIVERSIDE DANCE FESTIVAL—4/14, 16 at 8, 4/17, 18 at 2, Sophie Maslow Dance Company. . . 4/15, 17, 18, at 8, Zero Moving Dance Company. Riverside Church, the Drive at 120th St. (864-2929). $5.50.

WASHINGTON BALLET—Amanda McKerrow, guest. Works of Veredon, Goh. Brooklyn College (434-1900). 4/17 at 8, 4/18 at 2. $7, $8.

OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Charly Baumann is in charge of the wild beasts; also, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. And a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), thru 5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children under 12 at some performances.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts, plus *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). Daily except Thurs. $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8.

MYSTERY BUFFS—Third-anniversary party, at the Mysterious Bookshop, 129 W. 56th St. 4/13, 4-8 p.m. Readers and writers both welcome, and there'll be some unmysterious guest authors, too.

A SHAR-PEI, A PORTUGUESE WATER DOG, and a champ Peke will all be part of the purebred-dog exhibition at Manhattan Savings Bank, Madison Ave. and 47th St.; 4/12-16, noon-1:30 daily. Free.

AFRICAN VIOLETS—And doesn't that sound springy? They'll be shown, judged, and sold, 4/17-18, at the Queens Botanical Garden, 43-50 Main St., Flushing. Sat. 2-7, Sun. 10:30-6. Free.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

WASHINGTON SQUARE—Architecture and history, with Expectations, of Oyster Bay, L.I. (516-922-4285, evenings). 4/17, meet at 2, at 1 Fifth Ave., rain or shine. $6.

JEWISH WILLIAMSBURG—Home of the Satmars, a Chassidic group in Brooklyn. 92nd St. Y tour, with David Edelstein (427-6000). 4/18; $6.50. Phone to pre-register.

LOWER EAST SIDE—"Home of the Immigrants." 4/18 at 10:45 and 1:45. Canceled if rain. Meet SW corner of Chrystie and Grand Sts. A New York Walkabout (582-3460, weekdays 9-5). $4.

CENTRAL PARK TOUR—4/18: A Moving Experience, a bicycle tour thru historic landscape. Meet at 2, Loeb Boathouse, NE corner of the Lake, 74th St. Free. One can rent a bike here. If rain, a walk in the Ramble.

UPPER FIFTH AVE.—The Town House and the Private Palace. Museum of the City of N.Y. tour (534-1672). Meet at 1:30, 4/18, 89th St. and the west side of Fifth Ave. $5.

NIGHT HIKE IN CROTON WOODS, with the Urban Park Rangers (822-4450) in Van Cortlandt Park. 4/17, meet 7:15 in the V.C. Golfhouse. Free.

WALL STREET—"From Trinkets to Treasury Notes." 4/13 at 10 a.m.: meet at Trinity Church, Broadway and Wall St. Small Journeys (533-6342). $5.

GREENWICH VILLAGE—A history walk: street names, graveyards, architecture. With Joyce Gold (242-5762). 4/18, meet at noon, under the Arch at Washington Square, foot of Fifth Ave. $5.

CITY ISLAND-SOUTH BRONX—Includes Belmont and Co-op City. Planners New York (734-1366). 4/18, at 1; bus from 695 Park Ave. (68th St.). $10.

Sports

BASEBALL—**N.Y. Mets:** Shea Stadium, Flushing (672-3000), $2-$7. Opening home games: 4/13-15 at 1:30, vs. Philadelphia. 4/16 at 8:05, 4/17, 4/18 at 1:35, vs. Montreal. . . **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. Next home game: 4/22, vs. Detroit Tigers.

HOCKEY—Rangers and Islanders Stanley Cup playoff schedules not available at press time.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Home opener of season: 4/18, vs. Tampa Bay; at 2:30. Preceded at 12:20 by first N.J. North-South High School All-Star Game.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 4/13 at 8:35, vs. N.J. Nets. 4/15 at 8:35, vs. Chicago. Playoff schedule TBA.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 4/18 at 2:05, vs. Philadelphia.

BOXING—All-star pro bouts. Madison Square Garden (564-4400), 4/16 at 7:30. $10, $15.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2. . . Trotting races, at Roosevelt Raceway, Westbury, L.I. (212-895-1246). Thru 6/16, nightly except Sun. First race, 8 p.m. $2.25, $3.25.

Children

VERY YOUNG ARTISTS—Music by Vivaldi, Mendelssohn, others, played by seven young violinists. Emanu-El Midtown Y, 344 E. 14th St. (674-7200), 4/18 at 11. $2.

BROOKLYN PHILHARMONIA, Tania Leon conductor. "The Monkey Opera," by Roger Trefousse (premiere), and "The Frog Who Became a Prince," by Edward Barnes. BAM, 30 Lafayette Ave., Brooklyn (636-4120). 4/17 at 3. $3.

LAURA SIMMS, STORYTELLER—"The Girl Who Loved Stories." 92nd St. Y, Lexington Ave. (427-6000, ext. 137). 4/18 at 11 a.m. $2.50.

FAMILY FILMS—A "Lassie" movie, with James Stewart. Trinity School, Columbus Ave. and 91st St. (864-7219). 4/17 at 12:30, 2:30, 4:30. $2. All adults must be accompanied by a child.

HARLEQUIN AND COMPANY—Based on Molière, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30, also 4/13-15. $2.50; adults $3.50.

BARNES & NOBLE, Fifth Ave. and 18th St. (675-5500), 4/18 at 11:30 and 1. Penny Jones & Co., Puppets, in "The Three Little Pigs." Free.

TODD STOCKMAN, ventriloquist, and "Robbo One Square Sirkus." Whitman Theater, Brooklyn College (462-3525), 4/13 at 12 and 2. $3.50.

A BUNCH OF OUT-OF-WORK ACTORS MAKING FOOLS OF THEMSELVES—By Teenage Mime/Theatre Experience. Studio R, 134 W. 28th St. *(675-0006). Sat. and Sun. at 1. $3; adults $4.*

TREASURE ISLAND, a musical by the Heights Players. 26 Willow Pl., Brooklyn (237-2752). Sat. and Sun. at 2, and 4/16 at 8:30. $2.

GIMBELS, Sixth Ave. and 33rd St. Penny Jones Puppets in "Mother Goose Tales." 4/12-16, at 11:30 and 1; free. In 6th-floor auditorium. Then, meet Little Bo-Peep and her baby lamb.

GREAT STORIES—Rainbow Puppet Works in "Noah and His Ark" and "Jonah and the Big Fish." Also songs and games. Washington Square Church, 133 W. 4th St. (254-9523). 4/17 at 2:30. $2.50.

SPAGHETTI—Two-character *mime* show. N.Y. Pantomime Theater, at Vital Arts Center, 78 Fifth Ave. (242-4273). Sat. and Sun. at 3, thru 4/25. $4.

SUZANNE'S FOREST FANTASY, by Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). Sun. at 2. Also 4/14 at 2. $2.

PINOCCHIO—Nicolo Marionettes. New York Stage Works, 15 W. 18th St. (691-9106). Sat. and Sun. at 1. $3.50. Reservations necessary.

MICHAEL TAUBENSLAG PRODUCTIONS—"Mother Goose Magic Show," Sun. at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). Sat. and Sun. at 2. $4.

CABARET FOR KIDS—Clowns, jugglers, magicians. City Lights N.Y., 347 Amsterdam Ave. (76th-77th Sts.) (580-1368). Sat. 12-2. $4. Hot-dog, pizza menu $2-$5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. noon-6, to 9 Thurs. $1; adults $2.50, or $1 if with a child. Special exhibit: Children's Choice, thru 4/25. Holograms chosen by children, 5-12.

CHILDREN'S ARTWORK, *by in patients at Bellevue* Hospital, ages 6-17. ABC-TV's lobby, Columbus Ave. and 67th St. Thru 4/17.

BRONX ZOO—The children's zoo is open for the season. Also, 4/12-14, 11-3: Karin Bacon's Great Egg Event—quail and chicken eggs hatching, egg decorating, egg games. Mon. at 3, a parade with singers, dancers, much more. Free with Zoo admission: 75 cents, adults $2.50. 4/15: The newborn baby polar bear will greet visitors for the first time.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs," Sat. and Sun. at 1:30. "Cinderella," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Puppet Festival, daily at 1:30; $2: 4/13, "Jack and the Beanstalk" and "The Wolf in Sheep's Clothing," by Spring Valley Puppet Theatre. 4/14, Hudson Vagabond Puppet Circus. 4/15, "Gary Greenfingers," by Kathy Kane Puppets. 4/16, "The Great Circus Mystery," by Peppermint Playhouse Puppeteers. 4/17, "The Tinder Box," by Wunderlee and Wilson Puppeteers. At 2:40, after each: Please Touch demonstration; $1. . . 4/18 at 3: "The Art of the Clown," by the Mudhead Masks. $2.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 4/17 at 11 a.m.: Judy Caden Marionettes. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $2.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. Also 4/12-16 at same times. $4 (reservations required; all adults must be with a child).

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime.

JEWISH MUSEUM, Fifth Ave. and 95th St. (860-1888). Family programs: Make Your Own Haggadah! Workshop. 4/12-13, at 1 and 3. Free with Museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects. . . Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30. . . New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films. . . Sun.: special films. . . 4/13-18 at 2: "Alice Changes Her Life," with parents and children working on and in the play. First-come tickets at 1:30.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). 4/13-16: Drop-in family workshops and films, 1:30-4. 4/13: Make a Mask. 4/14: Create Festival Flowers. 4/15: Decorate a Breastplate. 4/16: Construct a Headdress. Workshops also every Sun. Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . Special holiday programs, all at 2: 4/13, Japanese-toymaking workshop. 4/14, Bob Walser with sea chanties, demonstrations. 4/15, two nature films. 4/16, early-American entertainment with Robert Olson.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

KABUKI—115 Broadway, in Lexington Ave. downtown subway at Wall St. station, 962-4645/962-4677. Casual. Japanese. Tatami rooms. L Mon.-Fri. noon-3. D Mon.-Fri. 5-9. Closed Sat.-Sun. **(M-E)** AE, CB, DC, MC, V.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: médaillons of pork with apples in brandy sauce, roast duck in green pepper-corn sauce, fresh fettuccine with garlic, broccoli & mushrooms. Res. sug. L Mon.-Fri. 11:30-4:30, D Sun.-Tues. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Spcl: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. nightly. **(M)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug.

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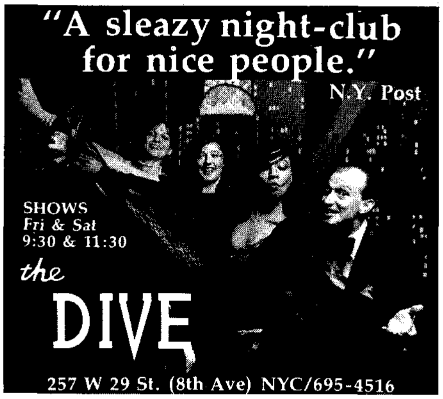

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RESTAURANT DIRECTORY

D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chop, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. **(I)** AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. British-Continental. Spcls: roast duckling à l'orange, veal porterhouse steak, Cornish pasty. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Br. Sat.-Sun. noon-4. Pianist Wed.-Sat. & Br Sun. **(M)** AE, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

***RISTORANTE DOMENICO*—120 E. 40th St.**, 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central). 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, milk-fed veal, boneless roast duckling. Res. sug. L Tues.-Sun. 11:30-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D

Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. **(E)** AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

***GIAMBELLI* 50TH RISTORANTE—46 E. 50th St.**, 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E)**. **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. *John Bayless on piano nightly.* Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

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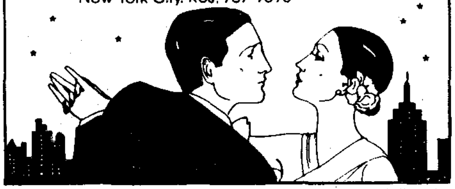

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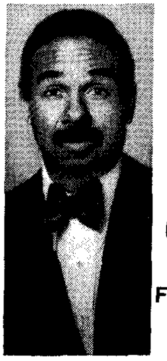

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RESTAURANT DIRECTORY

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Spanish-Italian-Argentine. Spcls: mixed grill, paella, homemade ravioli. Res. sug. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 4 a.m. Ent. Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. *Pre-theater & post-theater D.* Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. *D daily 6-11:30. Cocktails from 5:30.* Complete D. Pianist Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. French-Continental. Spcls: U.S.D.A. prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-midnight. S midnight-1:30. Ent. Thurs.-Sat. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 *a.m.* AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri: 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ANCHE VIVOLO—222 E. 58th St., 308-0112. Dress opt. Italian. Spcls: zuppa di pesce, veal chop Valdostana, pollo al cognac. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. **Also Vivolo, 140 E. 74th St.,** 737-3533. D only Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de *veau panée au graine de moutarde. Res. nec. D only* Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Conti*nental-Oriental. Spcls: sautéed mixed vegetables* with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA PLACE—21 E. 62nd St., 838-4248. Jacket required. Haute-cuisine Parisienne. Spcls: marinated steak of lamb, fillet of sea trout poached in white butter sauce with red caviar, émincé of veal in madeira sauce with fresh walnuts. Res. sug. L Mon.-Sat. noon-2:45. Br Sun. noon-4. D Sun.-Thurs. 5:45-10:30, Fri. & Sat. 6-11. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private Parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

BROADWAY BAY—2178 Broadway., at 77th St., 362-5234. Casual. Seafood. Spcls: lobster, pasta. Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. **(I-M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon to 10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/16, 17, Jaki Byard Trio. No credit cards.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/13, 14, Flora Purim & Airto with special guest Joe Farrell. 4/15, 16, Jeff Lorber Fusion; Chris Rush. 4/17, An evening of magic and illusion with Robinson's Mysteries starring Richard Robinson. 4/18, The Bongos. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 4/16, Debbie Hendrickson. 4/17, Gizmo's. AE, CB, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., singer pianist Arthur Siegel. Alberta Hunter returns, Wed.-Sat. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 4/18, Mary Reynolds and Bob Zaidman. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 4/18, Harry Shepard Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/13-18, Ray Barretto and his 11-Piece Latin Orchestra, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 4/13, White Lines; The Newcomers. 4/15, Tomas and Basic Black. 4/17, Winston Grennan & Big Apple Reggae. 4/19, Soul Shake Down. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 4/14, 15, Maria Muldaur. 4/16, George Gerdes and his All Male Vegetarian Band. 4/17, Charlie King. 4/18, Therese Edell. 4/21, Jim Post. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/12, 19, Bob Cunningham & Bross Townsend. 4/13, 14, Carol Fredette. 4/15-17, Ruth Brown. 4/20, 21, Sathima Bea Benjamin. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Fri. & Sat. at 11 p.m. Andre de Shields. Thru 4/17, 6:30-8, Daryl Sherman. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 4/14, Jersey Bounce. 4/15, New York Samba Band. 4/16, 17, 23, 24, Randy Weston. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/13-17, pianist John Hicks with Ron Carter on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 4/12, Sheila Jordan; Harvie Swartz Duo. 4/13, Dave Liebman; Richie Beirach Duo. 4/14-17, Clifford Jordan; Barry Harris Quartet. 4/18, Cecil Taylor Expanded Unit. 4/19, 20, Paquito D'Rivera Quintet. 4/21-24, Chico Freeman Group. AE, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. 4/13, Jazz drummer Buddy Rich and His Band, at 11 p.m. (doors open at 10). No Credit Cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. 4/12-24, Helen O'Connell returns, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 4/17, Leine Spohn with Bill Bickford and Brian Hurley. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 4/15, Encyclopedia of Soul. 4/16-18, Sonny Terry & Brownie McGhee. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 4/17, Toots and the Maytalls. 4/23, 24, Fleshtones. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 4/12, Ed Palermo Big Band. 4/13, Shunzo Ono and Quartermoon. 4/14, Avery Sharpe; Jon Blake with Onaje Allan Gumbs & Wilby Fletcher. 4/15, Thiago de Mello and Amazon. 4/16, Eddie Palmieri Quintet. 4/17, Mike Mainieri; Warren Bernhardt. 4/18, Jorge Dalto. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 4/13, Michael Reynolds. 4/14, John Shirley. 4/15, Uptown Horns. 4/16, Michael Haynes. 4/17, Marcos Esteb. 4/18, Fanz. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 4/16, Marilyn Crispell. 4/17, Andrew Cyrille. 4/23, Commitment with Jason Hwang, Will Connell Jr., William Parker & Zen Matsura.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 4/16, 17, Junior Mance and Marty Rivera. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 4/12, Richard Sudhalter Quintet. 4/13-17, Buddy Tate; Al Gray Quintet. 4/20-24, Billy Harper Quintet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 4/24, singer Terry Burrell. Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 4/19, Eddie Palmieri and his Orchestra. Wed.-Sun. at 8, hypnotist Robert Halpern. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 4/12, 19, Mel Lewis Big Band. 4/13-18, Kenny Burrell Trio. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/12, 13, Benny Waters. 4/14-18, Django's Music with Mike Peters. 4/19, 20, Honky Tonk Part 3 with Percy France. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 4/12, 18, Dixie Doughboys. 4/13, Soozie and High in the Saddle. 4/14, Shawn Colvin Band. 4/15, The Pearl Studs. 4/16, 17, Badge. 4/19-22, The Coulters. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 4/12, Roger Miller. 4/13, 14, Asleep at the Wheel. 4/15, Gary Morris. 4/16, 17, John Lincoln Wright & Greg Austin Band. 4/18, 19, Commander Cody. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & midnight. MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/12-17, comedian Dennis Blair and vocalist Barbara Jean English. Mon.-Thurs. at 9 and 11:15. Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Pianist-singer Lea Wiley with Bill Pollack on bass, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio. Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

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Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 4/13-15, Serious Cookies. 4/16, 17, Harriet Leider; Michael Owen. 4/21, 22, Judy Kreston with David Lahm. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Carnivale Musicale" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. Thru 4/18, comedienne Phyllis Diller, twice nightly 9 & 11:30, except Mon. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 4/17, at 8:30, Liz Torres. 4/12, at 11, Sharon Klein. 4/13-17, at 11, Tammy Grimes. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 4/14-17, Ventriloquist Ronn Lucas. 4/22-24, Singer Maureen McGovern. Shows at 11. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway",* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* Shows at 8:30 & 11:30. 4/18, Linda David. 4/19, Regine Urbach. 4/21, Chicquita Jackson. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** 4/15-17, Lilyann Carroll and Joe Barone, at 9:30 & 11:30. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 4/14, 21, "A Festival of Cabaret Entertainment." 4/15, Carole Siskind; Kurt Lauer. 4/16, Christine Ranch; Stephanie Silverman. 4/17, Christine Lavin. AE, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short returns, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer Peter Dean and pianist Buddy Weed. from 6 to midnight, Mon.-Fri. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Annie Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 5/8, International Fox, Mon.-Sat. at 9:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** thru 5/1, "More of Loesser" starring Robert Morse, Leigh Beery, Lynne Thigpen, Liz Callaway, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 5/1, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

UN PLAZA—44th St., & First Ave., 355-3400. **Ambassador Lounge:** A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon. Bob Solone Tues. David Brunetti Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 5/1, pianist-singer Joe Derise, plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** singer-pianist Barbara Rose performs Tues.-Fri. 6:30-midnight, Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/12, Heather Godwin. 4/13, Biffy Tippins. 4/14, Jeffrey Essmann. 4/15, Semina de Laurentis. 4/16, Celeste. 4/18, Andre Montgomery. 4/19, Beth Halligan. 4/20, Adrienne Garrett. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 4/12, 18, 19, Dill Jones, 4/13-17, 20-24, Art Hodes. AE.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. 4/12, 18, 19, Franklin Roosevelt Underwood. 4/13-17, Murray Grand. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Apr. 14

2:06/WQXR-AM/FM—Beethoven: Sym #1 in C, Op. 21.
3:00/WNCN—Gershwin: Grand Fantasy on Airs from Porgy and Bess (Wild).
WNYC—Takemitsu: Coral Island.
4:00/WNCN—Vivaldi: Flute, Strings & Continuo Cto in G, Op. 10, #6 (Eustache, Beckensteiner/Douatte).
5:06/WQXR-AM/FM—Paganini: La Streghe: Witches' Dance.
6:00/WNCN—Beethoven: Variations on an Original Theme in F, Op. 34 (Kempff).
6:30/WNYC—Liszt: Malediction for Piano & Strings (Beroff/Masur).
7:00/WNCN—Mompou: Impresiones Intimas (Mompou).
8:00/WNYC—Fennelly: Empirical Rag (Sperry, Nikkanen/Dixon).
8:06/WQXR-AM/FM—Brahms: Sym #2 in D.
9:00/WNCN—Ravel: Fanfare from L'Eventail de Jeanne (Stokowski).
10:00/WNCN—Satie: Gymnopedies #1 & 3 (Haitink).
11:00/WNCN—Beach: Qt, Op. 79 (Crescent Qt).
WNYC—Dvorak: Violin & Piano Sonatina, Op. 100.

Thu., Apr. 15

2:06/WQXR-AM/FM—Fibich: Sym #2 in E-Flat, Op. 38. **Mozart:** Piano Cto #25 in C.
3:00/WNCN—Dohnanyi: Qt #2 in D-Flat, Op. 15 (Kodaly Qt.)
WNYC—Ross Lee Finney, composer.
4:00/WNCN—Gervaise: Danceries (Brass Qnt of Paris).
5:06/WQXR-AM/FM—Vieuxtemps: Souvenir d'Amerique: Variations burlesque on Yankee Doodle.
6:00/WNCN—Masek: Partita for Harpsichord, 2 Clarinets, 2 Horns & 2 Bassoons in d (Hala/Vajnar).
6:30/WNYC—Svendsen: Carnival in Paris (Fjelstad).
7:00/WNCN—Beethoven: Cello & Piano Sonata #2 in g, Op. 5, #2 (Piatigorsky, Schnabel).
8:00/WNCN—Telemann: Suite for Flute & Strings in a (Baker/Janigro).
WNYC—J. Haydn: Trio in G.
8:06/WQXR-AM/FM—Schubert: Sym #3 in D.
10:00/WNCN—Chopin: Polonaise in A-Flat, Op. 53 "Heroic" (Katchen).
11:00/WNCN—Mozart: Piano Qt in E-Flat (Horszowski, Members of the Budapest String Qt).
WNYC—Bach: Solo Cello Suite #4.

Fri., Apr. 16

2:06/WQXR-AM/FM—Gounod: Sym #2 in E-Flat.
3:00/WNCN—Chabrier: Suite Pastorale (Ansermet).
WNYC—Dr. Konrad Wolff, pupil & friend of Artur Schnabel, pianist.
4:00/WNCN—Bach: Cantata "Hunting": "Sheep May Safely Graze" (Stokowski).
5:00/WNCN—Haydn: Sym #29 in E (L. Jones).
5:06/WQXR-AM/FM—Paderewski: Menuet in G, Op. 14. k
6:00/WNCN—Boyce: Cto Grosso in b (Stevens).
7:30/WNYC—Boito: Mefistofele (Caballe, Domingo, Treigle/Rudel).
8:06/WQXR-AM/FM—Tchaikovsky: Sym #4 in f.
9:00/WNCN—Bach: Brandenburg Cto #6 in B-Flat (Wilson). Recorded at Calvary Church, Manhattan.
9:06/WQXR-AM/FM—Bartok: Viola & Orch Cto (Kasur).
11:00/WNCN—Spohr: Octet in E, Op. 32 (Consortium Classicum).
WNYC—Lekeu: Violin Sonata (Grumiaux).

Sat., Apr. 17

9:06 a.m./WQXR-AM/FM—Mozart: Fantasia in c.
10:00 a.m./WNCN—Mussorgsky: Boris Godunov: Symphonic Syntheses (Stokowski).
WNYC—Arthur Schnabel, pianist.
10:06 a.m./WQXR-AM/FM—Hummel: Trumphet Cto in E-Flat.
11:00 a.m./WNCN—Pleyel: Flute & Piano Sonata #2 (Hoover, Lincoln).
12:06/WQXR-AM/FM—Saint-Saens: Caprice on Danish & Russian Airs, Op. 79.
12:30/WQXR-AM/FM—Wagner: Parsifal. Live from the Metropolitan Opera.
1:00/WNCN—Khatchaturian: Cto-Rhapsody for Violin & Orch (Kogan/Kondrashin).
WNYC—Boulez: Notations (Yo-Yo Ma/Myung-Whun Chung).
3:00/WNCN—Boccherini: Cello & Piano Sonata in A (Houdret, Marcil).
WNYC—Collins: Ands. **Russell:** Radishes Flying to Jupiter.
4:00/WNCN—Liszt: Mephisto Waltz #1 (Haitink).
5:30/WQXR-AM/FM—Liszt: Ghomenreigen: Concert Etude #2.
6:30/WQXR-AM/FM—Altenbure: Cto in C for 7 Trumpets & Drums.
7:00/WNCN—Schubert: Impromptu in E-Flat, Op. 90, #2 (Schnabel).
8:00/WNYC—Marian McPartland's Piano Jazz.
9:06/WQXR-AM/FM—Prokofiev: Classical Sym, Op. 25 (Page).
11:00/WNCN—Schonthal: Qt (Crescent Qt).
WNYC—Bach: Partita in a for Solo Flute (Baron).

Sun., Apr. 18

10:00 a.m./WNCN—Escobar: Chopi (Moral).
WNYC—Gerald Moore with Victoria de los Angles, Janet Baker, Dietrich Fischer-Dieskau & others.
10:06 a.m./WQXR-AM/FM—Tartini: Violin & Piano Sonata in g.
11:00 a.m./WNCN—Dvorak: Sym #8 in G, Op. 88 (Weller).
12:00/WNYC—Gould: Stokowski: A Portrait for Radio.
1:00/WNCN—Beethoven: Sym #1 in C, Op. 21 (Solti).
1:06/WQXR-AM/FM—Hadley: Rhapsody, One Morning in Spring.
2:06/WQXR-AM/FM—Hindemith: Nobilissima Visione: Concert Suite from the ballet St. Francis.
3:00/WNCN—Grieg: Lyric Pieces, Op. 47, #6: Spring Dance (Rubinstein).
3:06/WQXR-AM/FM—Vivaldi: Flute & Violin Cto in D (Mehta).
4:00/WNCN—Various: Medieval & Renaissance Music: Instrumental & Vocal (Buetens Lute Ensemble).
6:00/WNCN—Bizet: Sym in C (Stokowski).
WNYC—Glinka: Trio Pathetique in d (Eastman Trio). Recorded at the Frick Collection.
7:00/WNCN—Britten: Turn of the Screw (Vyvyan, Hemmings/Britten).
7:06/WQXR-AM/FM—Mozart: Violin & Piano Sonata in C.
8:00/WNYC—Copland: Appalachian Spring (Slatkin).
8:06/WQXR-AM/FM—Gluck: Orfeo ed Euridice.
11:00/WNYC—Zelenka: Trio Sonata #5 in F (Hollinger).

Mon., Apr. 19

2:06/WQXR-AM/FM—Bruch: Scottish Fantasy, Op. 46.
3:00/WNCN—Mozart: Qt #2 in D (Amadeus String Qt).
WNYC—Music for Off-Beat Instruments: Baryton, Ondes Martinot, Prepared Piano & others.
5:00/WNCN—Chopin: Piano Sonata #2 in b-flat, Op. 35 (Pogorelich).
5:06/WQXR-AM/FM—R. Strauss: Waltzes from Der Rosenkavalier.
6:00/WNCN—Vivaldi: Kyrie (Shaw).
6:30/WNYC—Saint-Saens: Carnival of the Animals (Entremont).
8:00/WNCN—Tchaikovsky: Chant Sans Paroles in a, Op. 40, #6 (Stokowski).
WNYC—Poulenc: Les Maries de la Tour Eiffel (Pretre).
8:06/WQXR-AM/FM—Respighi: 3 Botticelli Pictures.
9:00/WNCN—Dvorak: Piano Trio, Op. 90 "Dumky" (Kalichstein, Laredo, Robinson). Recorded at the 92nd St. YM-YWHA.
11:00/WNCN—Haydn: Qt in D, Op. 64, #5 "Lark" (Flonzaley Qt).
WNYC—Janacek: Violin Sonata (Suk).

Tue., Apr. 20

2:06/WQXR-AM/FM—R. Strauss: Thus Spake Zarathustra. **Haydn:** Double Cto in F for Violin, Harpsichord & Strings.
3:00/WNCN—Rorem: Lions (Weinstein/Torkanowsky).
WNYC—Babbitt: All Set.
5:00/WNCN—Schubert: Rondo for Piano 4-Hands in A, Op. 107 (Badura-Skoda, Demus).
5:06/WQXR-AM/FM—Grieg: Symphonic Dance #2, Op. 64.
6:00/WNCN—Hovhaness: Meditation on Orpheus, Op. 155 (Strickland).
6:30/WNYC—Sibelius: Sym #2 (Barbirolli). **Bartok:** Piano Cto #2 (Weissenberg/Ormandy).
8:00/WNCN—A. Scarlatti: Motets (Corboz).
WNYC—Dvorak: In Nature's Realm (Somogyi).
8:06/WQXR-AM/FM—Rachmaninoff: Sym #3 in a.
9:00/WNCN—Rimsky-Korsakov: Scheherazade, Op. 35 (de Waart).
11:00/WNCN—Mozart: Flute Qt #4 in A (Siebert, Friend, Trampler, Neikrug).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
Ⓗ Thu/**Movie**: Hot Lead And Cold Feet
Fri/**Movie**: Mr. Sycamore
Mon/Video Jukebox

6:25
④ Today
⑦ Listen and Learn

6:30
② Captain Kangaroo
⑤ Popeye
⑪ Hot Fudge
⑬ Wed-Fri,Tue/Captioned News
Mon/Inside Albany
Ⓗ Wed/**Movie**: Andrew's Raiders, Part I.
Mon/**Movie**: Mr. Sycamore
Tue/Mixed Nuts
Ⓢ Thu/Ida Makes A Movie

6:45
㉑ A.M. Weather

7:00
② Morning News
④ Today
⑤ Great Space Coaster
⑦ Good Morning America
⑨ Jimmy Swaggart
⑪ Josie and the Pussycats
⑬ Nightly Business Report
㉑ Lilias, Yoga and You
Ⓢ Thu/**Movie**: Chapter Two

7:30
⑤ Woody & Bugs
⑨ Jim Bakker
⑪ MGM Cartoons
⑬ MacNeil/Lehrer Report
㉑ Wed-Fri, Tue/L.I. Newsview
Mon/ Washington Mainstream
Ⓗ Wed/**Movie**: Andrew's Raiders. Part II
Fri/What On Earth?
Tue/**Movie**: The Earthling
Ⓢ Wed/**Movie**: Starvengers
Mon/**Movie**: Murder Among Friends
Tue/Ida Makes A Movie

8:00
⑪ Tom and Jerry
⑬ Wed-Fri/N.J. Nightly News
Mon/Inside Albany
㉑ Sesame Street
Ⓗ Thu/**Movie**: Smokey Bites The Dust
Fri/**Movie**: Kill And Kill Again
Mon/Return Engagement: Vanities
Ⓢ Fri/**Movie**: Hugo The Hippo
Tue/**Movie**: Bedknobs And Broomsticks

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⑪ Magilla Gorilla
⑬ Over Easy
Ⓗ Wed/**Movie**: King Of The Mountain

9:00
② World of People
④ Donahue
⑤ Brady Bunch
⑦ Richard Simmons
⑨ Straight Talk
⑪ Flipper
⑬ Sesame Street
㉑ Instructional School Service through 3 p.m.

9:30
② Jokers Wild
⑤ My Three Sons
⑦ Good Morning New York
⑪ Gentle Ben
Ⓗ Thu,Mon/Patton - The Man Behind The Myth
Tue/What On Earth?
Ⓢ Wed,Fri,Mon/Aerobicize
Thu/Showtime's Hollywood

10:00
② One Day at a Time
④ Regis Philbin
⑤ Waltons
⑨ Romper Room
⑪ Civic Programming
⑬ Instructional programming thru 4 p.m.
Ⓗ Wed/Stevie Nicks In Concert
Thu/**Movie**: Ruckus
Fri/**Movie**: Despair
Mon/**Movie**: The Big Red One
Tue/**Movie**: Flash Gordon
Ⓢ Wed/**Movie**: Love Me Or Leave Me
Thu/**Movie**: Betrayed
Fri/**Movie**: The Gazebo
Mon/**Movie**: Gigi
Tue/**Movie**: King of Kings

10:30
② Alice
④ Blockbusters
Ⓦ Wed/**Movie**: Jimi Hendrix
Thu/**Movie**: This Is Elvis
Fri/**Movie**: Toby and Koala Bear
Mon/**Movie**: Harold and Maude
Tue/**Movie**: Hard Country

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Hour Magazine
⑦ Love Boat
⑨ John Davidson
⑪ Medical Center
Ⓗ Wed/**Movie**: Flash Gordon

11:30
④ Battlestars
Ⓗ Thu/Video Jukebox

12 **NOON**
② Tattletales
④ Password Plus
⑤ Midday
⑦ Family Feud
⑨ News
⑪ Candid Camera
Ⓗ Thu/**Movie**: 1941
Fri/Red Skelton's Funny Faces
Mon/Flashback: Fire At The Cocoanut Grove
Tue/**Movie**: King Of The Mountain
Ⓢ Wed/**Movie**: The Odd Couple
Thu/**Movie**: The Nude Bomb
Fri/**Movie**: Xanadu
Mon/**Movie**: Network

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Ryan's Hope
⑪ Inn Midday Edition

1:00
② As the World Turns
④ Days of Our Lives
⑦ All My Children
⑨ Tic Tac Dough
⑪ 700 Club
Ⓗ Wed/Time Was . . . The 50's
Fri/**Movie**: Hard Country
Mon/**Movie**: Despair
Ⓢ Tue/**Movie**: Little Johnny Jones

1:30
⑤ Love American Style
⑨ Thu,Fri,Mon,Tue/Pitfall
Wed/**Baseball**: Mets vs. Phillies
Ⓗ Thu/**Movie**: Ruckus

2:00
④ Another World
⑤ Ghost and Mrs. Muir
⑦ One Life to Live
⑨ Thu,Fri,Mon,Tue/Bullseye
⑪ Odd Couple
Ⓗ Wed/**Movie**: The Earthling
Thu/**Movie**: Nobody's Perfect
Ⓢ Wed,Fri,Mon/Aerobicize

2:30
② Capitol
⑤ Bewitched
⑨ Thu,Fri,Mon,Tue/Match Game
⑪ Magic Garden
Ⓢ Wed/**Movie**: Oh God!
Fri/**Movie**: Murder Among Friends
Mon/**Movie**: Xanadu

3:00
② Guiding Light
④ Texas
⑤ Get Smart
⑦ General Hospital
⑨ Thu,Fri,Mon,Tue/Bonanza
⑪ Krofft Superstars
㉑ Lilias, Yoga and You
Ⓗ Fri/What On Earth?
Mon/**Movie**: Hard Country
Tue/Video Jukebox
Ⓢ Tue/Wild Babies

3:30
⑤ Brady Bunch
⑪ Tom and Jerry
㉑ Villa Alegre
Ⓗ Thu/Return Engagement: Vanities
Fri/**Movie**: The Big Red One
Tue/**Movie**: Kill and Kill Again
Ⓢ Thu/**Movie**: Bedknobs and Broomsticks

4:00
② Barnaby Jones
④ Mary Tyler Moore
⑤ Gilligan's Island
⑦ Edge of Night
⑨ Thu/**Movie**: Lisa and the Devil (1973). Telly Savalas, Elke Sommer. Inept and unbelievable satanic horror story.
Fri/**Movie**: The Haunting (1963). Julie Harris, Claire Bloom. Well-made psychological thriller.
Mon/**Movie**: Saboteur (1942). Priscilla Lane, Robert Cummings. Alfred Hitchcock's espionage with a twist. A falsely accused saboteur seeks the real Nazis.
Tue/**Movie**: Suspicion (1941). Cary Grant, Joan Fontaine. Dazzling Hitchcock thriller about a husband's highly questionable behavior.
⑪ Scooby Doo
⑬ Sesame Street
㉑ Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
Ⓗ Red Skelton's Funny Faces
Ⓢ Tue/Ida Makes a Movie

4:10
⑨ Tue/Kiner's Korner

4:30
④ Dark Shadows
⑤ What's Happening
⑦ Wed/Afterschool Special
Thu,Fri,Mon,Tue/People's Court
⑨ Wed/**Movie**: Die Screaming Marianne (1973). Michael Rennie, Karin Dor. A judge tries to kill his daughter.
⑪ Good Times
㉑ Electric Company
Ⓢ Wed/**Movie**: Starvengers
Fri/**Movie**: Hugo The Hippo
Mon/**Movie**: Countdown to Disaster
Tue/**Movie**: Bedknobs and Broomsticks

5:00
② ④ ⑦ News
⑤ Bionic Woman
⑪ Little House on the Prairie
㉑ Sesame Street
㉛ Wed/To be announced
Thu,Fri/Life on Earth
Mon/To be announced
Ⓗ Wed/**Movie**: Andrew's Raiders. Part I.
Thu/**Movie**: Hot Lead And Cold Feet
Mon/**Movie**: Mr. Sycamore

5:15
⑬ Mister Rogers' Neighborhood

5:30
㉛ Wed/Tom Cottle
Mon/To be announced
Tue/Checking It Out
Ⓗ Fri/**Movie**: Mr. Sycamore
Tue/What On Earth?
Ⓢ Thu/**Movie**: Chapter Two

Evening, Apr. 14-16 and 19-20

Wed., Apr. 14

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne & Shirley
⑬ Dick Cavett
㉑ Getting to Know Me
㉛ Brooklyn College Presents
Ⓗ **Movie**: Andrew's Raiders. Part II.

6:15
Ⓢ **Movie**: Little Johnny Jones

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Motorweek
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ New Voice
Ⓗ Time Was . . . The 50's

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ People's Court
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Up and Coming

8:00
② Herbie, the Love Bug
④ Real People
⑤ PM Magazine
⑦ Greatest American Hero
⑨ **Movie**: Battle of El Alamein (1971). Frederick Stafford, George Hilton. Fighting against Rommel in Africa is WW2.
⑪ **Baseball**: Yankees vs. Texas Rangers
⑬ Blood and Sand: War in The Sahara
㉑ Murder Most English
㉛ Black Stream
Ⓗ **Movie**: The Blues Brothers
Ⓢ Bizarre
Ⓦ **Movie**: Woodstock

8:30
⑤ Carol Burnett
Ⓢ **Movie**: The Odd Couple

9:00
② Dukes of Hazard
④ Facts of Life
⑤ Merv Show
⑦ Fall Guy
⑬ Middletown
㉑ Alfred Hitchcock
㉛ Humanities Through the Arts
Ⓤ **Movie**: Funhouse

9:30
④ Love, Sidney

21 Doctor in the House
31 American Story

10:00
4 Quincy
5 11 News
7 Dynasty
9 Meet the Mayors
21 Austin City Limits
31 Japan: Living/ Changing Tradition

10:15
H **Movie:** Flash Gordon

10:30
9 Apple Polishers
11 News
13 Made in the Bronx
31 Understanding Human Behavior
S **Movie:** Oh, God!

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
U **Movie:** Funhouse

11:15
W **Movie:** Rock, Rock, Rock

11:30
2 **Movie:** Bees (1978). John Saxon, Angel Tompkins, John Carradine. South American killer bees attack government officials.
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 Masterpiece Theatre: Love In A Cold Climate
21 Captioned News
31 American Story

11:45
13 I Remember Nelson

12 MIDNIGHT
7 Love Boat
21 Latenight
31 Japan: Living/ Changing Tradition

12:10
H Stevie Nicks in Concert

12:15
S **Movie:** Island of 1,000 Delights

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Scared to Death (1947). Bela Lugosi, Nat Pendelton. A woman is killed by guilt.
11 Star Trek
31 Understanding Human Behavior

12:45
W **Movie:** Viva Las Vegas

1:00
5 Rat Patrol

1:10
7 **Movie:** Key West (1972). Stephen Boyd, Woody Strode, Sheree North. A tycoon takes revenge.
H **Movie:** Up the Academy

1:30
4 Here's Lucy
5 Love American Style
11 News

1:45
S **Movie:** Twelve Plus One

1:50
2 **Movie:** The Great Northfield, Minnesota Raid (1972). Cliff Robertson, Robert Duvall. The Cole Younger and Jesse James gangs rob the biggest bank in the West.

2:00
4 Mary Tyler Moore
5 **Movie:** Carson City (1952). Randolph Scott, Raymond Massey. Western railroad drama.
9 Joe Franklin
11 To be announced

2:20
H **Movie:** Willie And Phil

2:30
4 Millionaire
11 To be announced

3:00
9 **Movie:** Phantom Lady (1944). Franchot Tone, Ella Raines. A man is unjustly accused of murdering his wife. A satisfying thriller.
11 **Movie:** Come September (1961). Rock Hudson, Gine Lollobrigida. Curious early sixties teen comedy in Europe.

3:15
7 News

3:20
S Bizarre

3:40
2 **Movie:** Firehouse (1973). Richard Roundtree, Vince Edwards.

3:50
S **Movie:** The Odd Couple

4:40
H Stevie Nicks In Concert

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Apr. 15

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Laverne & Shirley
13 Dick Cavett
21 Getting to Know Me
31 N.Y.U. Broadcast Lab

6:30
11 Barney Miller
13 N.J. Nightly News
21 Sport Fishing
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H Video Jukebox

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Rainbow Black
H Boxing's Best: Grudge Fights

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 No Soap, No Radio
9 **Movie:** That Man in Istanbul (1966). Horst Buchholz, Mario Adorf. An FBI agent hunts for a kidnapped scientist in Istanbul. Worthwhile.
11 **Movie:** Reflections in a Golden Eye (1967). Marlon Brando, Elizabeth Taylor. Carson McCullers novel about repressed homosexuality and decadence in the Army, pretentiously adapted to the screen.
13 New York & Co.
21 Women's Digest
31 Black Stream
S **Movie:** The Nude Bomb
W **Movie:** Final Conflict

8:30
5 Carol Burnett
7 Mork and Mindy
13 Sneak Previews
21 Top of the World
H **Movie:** Happy Brithday to Me

9:00
2 Cagney & Lacey
4 Diff'rent Strokes
5 Merv Show
7 9 to 5
13 **Movie:** Harvey (1950). James Stewart, Josephine Hull, Peggy Dow. A six-foot invisible rabbit befriends a whimsical Elwood P. Dowd.
21 Sneak Previews
31 It's Everybody's Business
U **Movie:** The Odd Angry Shot

9:30
4 Gimme a Break
7 Taxi
21 Media Probes
31 Contemporary Health Issues
S Laff-a-Thon

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 Matters of Life and Death
31 American Government Survey
S Bizarre
W **Movie:** This Is Elvis

10:30
9 N.Y. Report
11 News
21 Tony Brown's Journal
31 It's Everybody's Business
H Heroes: Patton - The Man Behind the Myth
S **Movie:** Deadly Games

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
H **Movie:** Dirty Tricks
U **Movie:** The Odd Angry Shot

11:30
2 **Golf:** Masters Highlights
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Saturday Night
11 Saturday Night
13 American Playhouse: Working
21 Captioned News
31 American Government Survey

11:45
W **Movie:** Alice in Wonderland

12 MIDNIGHT
7 Vegas
9 **Movie:** A Woman's World (1954). Fred MacMurray, June Allyson. Corporate melodrama.
21 Latenight

12:05
S **Movie:** Thief

12:30
4 Late Night with David Letterman
5 Get Smart
11 Star Trek
H **Movie:** 1941

1:00
5 Rat Patrol

1:10
7 **Movie:** Anastasia (1956). Ingrid Bergman, Yul Brynner, Helen Hayes. Bergman won an Oscar playing an amnesiac refugee who impersonates the daughter of Russia's last czar.

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** The Man With the Golden Arm (1956). Frank Sinatra, Kim Novak. Dated but powerful Otto Preminger drug addiction melodrama.
9 Joe Franklin
11 To be announced

2:10
S **Movie:** The Sex Machine

2:20
2 **Movie:** Killer Bees (1964). Gloria Swanson, Edward Albert, Kate Jackson. An aging matriarch dominates her family and terrorizes the town with her strange control over killer bees.

2:30
4 Millionaire
11 To be announced
H **Movie:** Happy Birthday To Me

3:00
9 **Movie:** Sealed Cargo (1951). Dana Andrews, Claude Rains. Interesting WW2 story about Nazi subs off the coast of Canada.
11 **Movie:** Mirage (1965). Gregory Peck, Diane Baker. Stylish thriller about a man's amnesia.

3:30
S **Movie:** Deadly Games

3:40
7 News

3:49
2 **Movie:** One of the Girls in Research (1969). Brenda Vaccaro, Will Geer, Gene Barry.

4:20
H **Movie:** Hollywood Knights

4:30
9 Let's Make a Deal

5:00
11 Biography

5:05
S **Movie:** Thief

5:30
9 Morning Stretch
11 Open Mind

Fri., Apr. 16

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 Getting to Know Me
31 Brooklyn Magazine
S **Movie:** Xanadu

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment

6:45
31 News from City Hall

7:00
2 7 11 News
5 M*A*S*H
9 You Asked For It
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H Flashback: Fire At The Cocoanut Grove
U **Movie:** The Octagon

7:30
2 In Search of. . . King Solomon's Mines
4 Raccoons on Ice
5 All In The Family
7 That's Hollywood
9 Entertainment Tonight
11 **Baseball:** Yankees vs. Detroit
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 South by Northwest

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 Persuaders
13 Washington Week in Review
21 Cousteau Odyssey: The Nile
31 Youth Employment: A Question of Survival
H **Movie:** Hard Country
S **Movie:** Cheech and Chong's Next Movie
W **Movie:** The Chant of Jammie Blacksmith

8:30
5 Carol Burnett
7 Barney Miller
13 Wall Street Week

9:00
2 Dallas
4 To be announced
5 Merv Show
7 Phoenix
9 **Basketball:** Knicks vs. Milwaukee
13 Creativity With Bill Moyers
21 **Movie:** My Lucky Star (1942). Sonja Henie, Cesar Romero.
31 To be announced
U **Movie:** Caveman

9:30
13 Inside Story

10:00
2 Falcon Crest
5 News
7 Strike Force
11 News
13 The New Immigrants
H **Movie:** Used Cars
S **Movie:** Up in Smoke
W **Movie:** High Heels

10:30
11 News
13 Matters of Life And Death
21 Chinese Americans - The Second Century
31 Cousteaus Creatures of the Sea

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Jade Claw

11:30
2 **Basketball:** NBA
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 **Movie:** Harvey (See Thu., 9 p.m.)
21 Captioned News
S Bizarre

11:45
W **Movie:** Group Marriage
H **Movie:** Kill and Kill Again

12 MIDNIGHT
7 Fridays
21 Latenight
S **Movie:** Nighthawks

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** Race Street (1948). George Raft, William Bendix. Raft is a bookie in this predictable *film noir.*
11 Star Trek

1:00
5 Sha Na Na
U **Movie:** 7 Blows of the Dragon

1:15
W Hammer House

1:30
5 Love American Style
7 **Movie:** Two for the Road (1967). Audrey Hepburn, Albert Finney. A romantic comedy about the problems, joys and tenacity of a young married couple.
9 News
11 News
S **Movie:** Killing Kind

1:40
H **Movie:** The Shining
S **Movie:** Stir Crazy

2:00
2 **Movie:** Duel (1971). Dennis Weaver. A vengeful truck driver tries to force a motorist off the road.
4 Mary Tyler Moore
5 **Movie:** The Asphyx (1974). Robert Stephens, Robert Powell. Occult horror.
9 Joe Franklin
11 To be announced

2:15
W Rod Stewart

2:30
4 Millionaire
11 To be announced

SOLUTIONS TO LAST WEEK'S PUZZLES

T	R	A	C	T	O	R	S		A	S	L	A	N	T
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TELEVISION

3:00
9 **Movie:** Born to Kill (1947). Lawrence Tierney, Claire Trevor. A killer on the run marries a woman and seduces her sister.
11 **Movie:** The Evil of Frankenstein (1964). Peter Cushing, Duncan Lamont. The usual man-made destruction.

3:45
S **Movie:** Cheech and Chong's Next Movie

3:51
2 **Movie:** The Life and Assassination of the Kingfish (1977). Edward Asner, Nicolas Pryor.

4:00
7 News

4:05
H **Movie:** The Mountain Men

5:00
11 Best of Groucho

5:20
S Bizarre

5:30
5 Underdog
11 Biography

5:35
9 **Movie:** The Great Man Votes (1939). John Barrymore, Virginia Weidler. The ups and downs of a professor who loves his children.

5:45
H What On Earth?

Mon., Apr. 19

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 Getting to Know Me
31 All About TV
S **Movie:** Murder Among Friends

6:30
11 Barney Miller
13 N.J. News
21 Woodwright's Shop
31 City Comment
H Heroes: Patton - The Man Behind The Myth

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Rebop
H Boxing's Best: Grudge Fights

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 New York People
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Previn and the Pittsburgh: Ella Fitzgerald

8:00
2 Private Benjamin
4 Little House On The Prairie
5 PM Magazine
7 Today's FBI
9 Hollywood
11 **Movie:** The 39 Steps (1935). Robert Donat, Madeleine Carroll. Alfred Hitchcock's masterfully crafted thriller.
13 Shakespeare Plays: A Midsummer Night's Dream. With Nigel Davenport, Helen Mirren.
21 Middletown
H **Movie:** Stir Crazy And Kill Again
S Gallagher
W **Movie:** Morgan

8:30
2 Report To Murphy
5 Carol Burnett
7 **Movie:** Fatso (1980). Dom DeLuise, Anne Bancroft. A man must choose between his girlfriend and his gluttony.
31 Afro-American Perspectives

9:00
2 M*A*S*H
4 **TV Movie:** Goin' South (1978). Jack Nicolson, Mary Steenburgen.
5 Merv Show
9 **Movie:** Tamarind Seed (1975). Omar Sharif, Julie Andrews. Stylish entertainment from Blake Edwards; a romance amidst Cold War espionage.
21 Life On Earth
31 Humanities Through the Arts
S Madame in Manhattan
U **Movie:** Caveman

9:30
2 Making The Grade
31 American Story

9:45
W **Movie:** Tunnelvision

10:00
2 CBS Reports: The American-Israeli Connection
5 11 News
13 To be announced
21 Creativity with Bill Moyers
31 Japan: Living/Changing Tradition
H **Movie:** The Mountain Men
S **Movie:** Xanadu

10:30
11 News
13 Pavarotti At Juilliard
21 Fast Forward
31 Understanding Human Behavior

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
U **Movie:** Just a Gigolo
W **Movie:** The Harder They Come

11:30
2 Quincy
4 Tonight
5 **Special:** Boston Marathon. A salute to the Boston Marathon's traditions.
7 Nightline
9 Ironside
11 Saturday Night
13 Middletown
21 Captioned News
31 American Story

11:45
S **Movie:** Network

11:55
H **Movie:** The Shining

12 MIDNIGHT
7 **Movie:** Robin and Marian (1975). Sean Connery, Robert Shaw, Audrey Hepburn. The romantic adventures of Robin Hood and Maid Marian.
21 Latenight
31 Japan: Living/Changing Tradition

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Never Give a Sucker an Even Break (1941). W.C. Fields. Fields made the title famous, and this classic comedy will show you why.
11 Star Trek

12:40
2 Columbo

1:00
5 Rat Patrol

1:30
4 Here's Lucy
5 Love American Style
11 News

1:45
S **Movie:** Thief

2:00
4 Mary Tyler Moore
5 Best of Midday
9 Joe Franklin
11 **Movie:** Freud (1963). Montgomery Clift, Susannah York. Clift is great in an otherwise purely pop bio of the great psychiatrist.

2:15
7 **Movie:** Farewell to Manzanar (1976). Yuki Shimoda, Nobu McCarthy. A true story of the internment of Japanese-Americans during WWII.

2:18
2 **Movie:** Canyon River (1956). George Montgomery, Marcia Henderson.

2:20
H **Movie:** Used Cars

2:30
4 Millionaire
11 To be announced

3:00
9 **Movie:** Apartment for Peggy (1948). William Holden, Jeanne Crain. Newlywed hijinks on a college campus; *very* light Hollywood sex comedy.

3:20
5 Off The Set

3:45
7 News

3:55
2 **TV Movie:** Ordeal (1968). Farley Granger, Martha Hyer. Dan Farrell tries to prove the innocence of a woman who has confessed to murdering her husband.

4:00
S Gallagher

4:15
H **Movie:** Despair

4:30
11 Abbott and Costello

4:45
S Madame in Manhattan

5:30
11 Focus: New Jersey

5:45
S **Movie:** Xanadu

Tue., Apr. 20

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne and Shirley
13 Dick Cavett
21 Getting to Know Me
31 Women: NY Edition
H **Movie:** The Remarkable Rocket

6:30
11 Barney Miller
13 N.J. News
21 Victory Garden
31 City Comment
H Mixed Nuts
S Laff-a-Thon

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
S What's Up America!

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni: The New Frontier
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Comments
H The Strange Death of The Desert Fox

8:00
2 Q.E.D.
4 Bret Maverick
5 PM Magazine
7 Happy Days
9 **Movie:** You Were Never Lovelier (1942). Fred Astaire, Rita Hayworth. This poignant romantic fluff isn't made anymore; the sentiment dates but the sensibility endures.
11 To be announced
13 Cousteau Odyssey
21 Brideshead Revisited
31 To be announced
H **Movie:** Kill And Kill Again
S **Movie:** Willie and Phil
W **Movie:** Beyond Evil

8:30
5 Carol Burnett
7 Laverne & Shirley
11 **Baseball:** Yankees vs. Chicago
31 Tony Brown's Journal

9:00
2 **TV Movie:** Parole (1981). James Naughton, Lori Cardille.
5 Merv Show
7 Three's Company
13 American Playhouse: Weekend
21 Masterpiece Theatre: Love in a Cold Climate
31 It's Everybody's Business
U **Movie:** Funhouse

9:30
7 Too Close for Comfort

31 Contemporary Health Issues

9:45
W **Movie:** Hard Country

10:00
4 **Special:** Pleasure Drugs: The Great American High.
5 News
7 Hart to Hart
9 Nine on N.J.
13 The Dutch Connection
21 L.I. Speakout
31 American Government Survey
H **Movie:** King Of The Mountain
S **Movie:** Swinging Cheerleaders

10:30
9 Latin New York
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 News
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
U **Movie:** The Octagon

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 News
13 **Movie:** Fahrenheit 451 (1966). Oskar Werner, Julie Christie. A film about the near-future, based on Ray Bradbury's book.
21 Captioned News
31 American Government Survey

11:35
S **Movie:** Cheech and Chong's Next Movie

11:40
H **Movie:** Ruckus

11:45
W **Movie:** Punishment of Anne

12 **MIDNIGHT**
2 WKRP In Cincinnati
7 Fantasy Island
9 Racing from Roosevelt
11 Saturday Night
21 Latenight

12:30
2 McCloud
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** I Was a Teenage Frankenstein (1957). Whit Bissell, Phyllis Coates. Pitiful fifties teen gore.
11 Star Trek

1:00
5 Rat Patrol
11 Twilight Zone

1:10
7 **Movie:** Hot Blood (1956). Jane Russell, Cornel Wilde. A gypsy girl meets her match in a gypsy king's handsome younger brother.
H **Movie:** Hollywood Knights
S **Movie:** Nighthawks

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** The Helen Morgan Story (1957). Ann Blyth, Paul Newman. So-so bio of a torch singer.
9 Joe Franklin
11 **Movie:** The Lively Set (1964). James Darren, Pamela Tiffin. Inane college story about car racing.

2:30
4 Millionaire

2:38
2 **Movie:** Escape of the Birdman (1971). Doug McClure, Richard Basehart. Allied P.O.W.s, held by the Germans in a medieval castle, escape by building a glider and flying to Switzerland.

2:45
H **Movie:** Nighthawks

2:50
S **Movie:** Twelve Plus One

2:55
7 News

3:00
9 **Movie:** Escape to the Sun (1972). John Ireland, Laurence Harvey. Russian Jews try to hijack their way out.

4:00
11 Hazel

4:14
2 **Movie:**Breakout To A Fast Buck (1968). Barry Nelson, Robert Stack, Susan Saint James.

4:25
H **Movie:** Up The Academy

4:30
11 Abbott and Costello
S **Movie:** Swinging Cheerleaders

5:00
11 Best of Groucho
S Short Picks

5:30
11 Biography

Weekend, Apr. 17-18

Sat., Apr. 17

6:00
5 Patterns For Living
11 Barbapapa
S **Movie:** Murder Among Friends

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Tom and Jerry
H **Movie:** Gigi

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street
S **Movie:** Murder Among Friends

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 Special: "Road Atlanta"
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
S **Movie:** Betrayed

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Bowery Boys (1940). Dennis O'Keefe, Louise Campbell. Ghetto hijinks.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre
H Stevie Nicks In Concert

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** The Hound of the Baskervilles (1939). Basil Rathbone, Nigel Bruce. Classic Sherlock Holmes mystery.
7 Laverne & Shirley
9 Music World
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** The Earthling

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
S **Movie:** One on One

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 **Movie:** The Big Carnival (1951). Kirk Douglas, Jan Sterling, Bob Arthur.
11 Hee Haw
13 21 31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke
H **Movie:** King Of The Mountain

12 **NOON**
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 **Tennis:** World Championship
13 This Old House
21 Motor Week
31 American Story
S **Movie:** Oh, God!

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
13 Live From Lincoln Center: Lucia di Lammermoor
21 Woodwright's Shop

1:00
2 Kwicky Koala
4 Baseball Bunch
5 Sha Na Na
9 Sports Legends
11 Robin Hood
21 Vic Braden's Tennis For The Future
31 Japan: Living/Changing Tradition
H Heroes: Patton-The Man Behind The Myth
W **Movie:** Don Amigo

1:30
2 30 Minutes
4 **Baseball:** Yankees vs. Detroit
5 Brady Bunch
7 News Conference
9 **Baseball:** Mets vs. Montreal Expos
11 **Baseball:** Yankees vs. Detroit
21 Natural History Of A Sunbeam
H Return Engagement: Vanities

2:00
2 Kidsworld
5 Big Valley
7 Sports Afield
21 Up & Coming
31 Understanding Human Behavior
S **Movie:** The Brothers Karamazov

2:30
2 Public Hearing
7 Sugar Ray Leonard's Golden Gloves
21 Righteous Apples

3:00
2 **Movie:** The War Merchants (1970). Robert Wagner, Scott Brady.
5 **Movie:** Dynamo (1980). Martial arts action.
21 Sports America
31 It's Everybody's Business
H **Movie:** The Earthling

3:30
7 Professional Bowlers Tour
13 American Playhouse: Working

4:00
21 Portraits in Pastel
31 Contemporary Health Issues

4:10
9 Kiner's Korner

4:30
2 Sports Saturday
4 **Golf:** Mony Tournament of Champions
9 Music World
21 Antiques XI
S **Movie:** One on One

5:00
5 Mission Impossible
7 Wide World of Sports
9 Nancy Drew Mysteries
11 White Shadow
13 America's Black Forum
21 This Old House
31 American Government Survey
H Stevie Nicks In Concert
W **Movie:** Mine and Minotaur

5:30
13 Open Mind
21 Quilting

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Wild Kingdom
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
H **Movie:** Gigi
W **Movie:** From Hell to Victory

6:15
S **Movie:** Oh, God!

6:30
2 4 7 News
9 Racing from Aqueduct
21 Fast Forward
31 Lawmakers

7:00
2 News
4 Prime of Your Life
5 6 Million $ Man
7 New York People
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 Righteous Apples

7:30
2 2 On The Town
4 Look at Us
7 Vision: More Than Meets the Eye. Documentary on early detection of eye disorders.
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 Up and Coming

8:00
2 **Movie:** Treasure Island (1949). Bobby Driscoll, Robert Newton.
4 One of the Boys
5 **Movie:** Vice Squad (1953). Edward G. Robinson, Paulette Goddard. A gritty day in the life of a police detective.
7 Love Boat
9 Maude
13 Ireland: A Television History
21 All Creatures Great and Small
31 Writers in America
H **Movie:** Up The Academy
S **Movie:** The Last Married Couple in America
W **Movie:** Nighthawks

8:30
4 Chicago Story
9 The New Jersey Nets: A New Era
11 Sonny & Cher
31 The Johnkick Quartet

9:00
2 **Movie:** Same Time, Next Year (1978). Ellen Burstyn, Alan Alda.
9 **Basketball:** Nets vs. Detroit
13 **Movie:** Fahrenheit 451 (see Tue, 11:30 p.m.).
21 Brideshead Revisited
31 Brooklyn Magazine
U **Movie:** The Octagon

9:30
11 Tales Of The Unexpected
31 N.Y.U. Broadcast Lab
H **Movie:** Hollywood Knights

10:00
4 McClain's Law
5 News
7 Fantasy Island
21 Jazz at the Maintenance Shop
31 Kitty: Return to Auschwitz
S **Movie:** Wild and Beautiful on Ibiza
W Barry Manilow

10:30
5 Black News

10:50
13 Sneak Previews

11:00
4 7 11 News
5 **Movie:** They Were Expendable (1945). Robert Montgomery, John Wayne. PT boat story of WW2, directed with dignity and intelligence by John Ford.
11 Flip Wilson
H **Movie:** Nighthawks
U **Movie:** Just a Gigolo

11:15
7 News

11:20
13 To the Manor Born

11:30
2 News
4 Saturday Night Live
9 Harness Racing from Roosevelt
S Bizarre

11:45
7 **Movie:** The Love Boat II (1977). Hope Lange, Bert Convy, Celeste Holm. The title says it all.

11:50
13 Dick Cavett

12 **MIDNIGHT**
2 Sportspeople
9 Championship Wrestling
11 Streets of San Francisco
S **Movie:** The Postman Always Rings Twice
W **Movie:** Sunday Lovers

12:15
2 **Movie:** The Don is Dead (1973). Anthony Quinn, Robert Forster. Angel Tomkins.

12:20
13 Matinee at the Bijou

12:45
H **Movie:** Stir Crazy
W **Movie:** Stir Crazy

1:00
4 Kenny Everett Video

9 **Movie:** House of Seven Corpses (1973). Faith Domergue, John Ireland. A film being made in a haunted house starts to have problems.
11 Twilight Zone
U **Movie:** Truck Stop

1:30
4 Rock Concert

1:35
7 **Movie:** Holiday for Lovers (1959). Clifton Webb, Jane Wyman, Carol Lynley. Two teenage sisters are taken on a tour of South America by their parents.
11 News

1:40
5 **Movie:** By the Light of the Silvery Moon (1953). Doris Day, Gordon MacRae. Silly family comedy; typical fare.

2:00
11 **Movie:** Incident at the Phantom Hill (1966). Robert Fuller, Dan Duryea. About gold and the consequences of greed in the old West.
S **Movie:** Island of 1,000 Delights

2:14
2 News

2:15
W **Movie:** Cry Uncle

2:21
2 **TV Movie:** Sarah T. . . Portrait of a Teenage Alcoholic. Linda Blair, Larry Hagman.

2:40
H Don Rickles And His Wise Guys

3:00
4 Mary Tyler Moore
9 **Movie:** Tomorrow the World (1945). Frederic March, Skip Homier. An American couple adopt a German boy and deprogram his Nazi upbringing. Wartime drama is dated but well done.

3:30
4 News
11 Best of Groucho
S Bizarre

3:35
7 News

4:00
11 Hazel
H **Movie:** Caddyshack
S **Movie:** Wild and Beautiful on Ibiza

4:15
2 **Movie:** Situation Hopeless, But Not Serious (1965). Robert Redford, Alec Guinness.

4:30
11 Abbott and Costello

5:00
11 Best of Groucho

5:30
9 Dermatology: A Study in Progress
S **Movie:** The Last Married Couple in *America*

Sun., Apr. 18

6:00
5 **Special:** Mormon Conference
9 Straight Talk
11 I Dream of Jeannie
H **Movie:** The Ordeal of Patty Hearst

6:30
4 Arts of Asia
7 News
11 Christopher Closeup

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 *Carrascolendas*
7 This Is The Life
9 Viewpoint on Nutrition
S Fractured Flickers

8:00
2 Mr. Moon's Magic Circus
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
S **Movie:** Hugo the Hippo

8:30
2 Way to Go
4 Here's Lucy
7 *Insight*
9 Day of Discovery
H Video Jukebox

9:00
2 Sunday Morning
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 American Government Survey
H **Movie:** Hot Lead And Cold Feet

9:30
4 That Teen Show
7 Page Seven
9 Point of View
13 Wall $treet Week
S Jonathan Winters and Leslie Uggams

10:00
4 Positively Black
5 Wonder Woman
7 We're Movin
9 Mass
11 Doctor Snuggles
13 New Jersey Show
21 It's Everybody's Business
31 Contemporary Health Issues
S **Movie:** The Nude Bomb

10:30
2 For Our Times
4 Visiones
7 Kids Are People Too
9 That's the Spirit
11 Tom and Jerry

11:00
2 Channel 2 the People
4 First Estate
5 **Movie:** Tarzan's Fight for Life (1958). Gordon Scott, Eve Brent. Tarzan brings medicine and saves the day.
9 Davey and Goliath
11 F Troop
13 Ireland: A Television History
21 *Humanities Through the Arts*
31 It's Everybody's Business
H **Movie:** Dirty Tricks

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Ride 'Em Cowboy (1941). Bud Abbott, Lou Costello. Very nice A & C.
S **Movie:** Smokey and the Bandit II

12 NOON
2 Newsmakers
4 News *4orum*
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
31 Understanding Human Behavior

12:30
2 Public Hearing
4 Meet the Press
7 Directions
21 Old Houseworks
H **Movie:** Smokey Bites The Dust

12:45
5 **Movie:** The Reivers (1969). Steve McQueen, Sharon Farrell. A boy's coming of age in *turn-of-the-century* Mississippi, based on William Faulkner's novel. Entertaining.

1:00
2 **Basketball: NBA**
4 Kids, Drugs and Alcohol
7 Like It Is with Gil Noble
9 Outdoor Life
11 This Week in Baseball
13 Bernstein/Beethoven
21 Washington Mainstream
31 *Japan:* Living/Changing Tradition

1:30
9 **Baseball:** Mets vs. Montreal Expos
11 **Baseball:** Yankees vs. Detroit
21 Inside Albany
S Fractural Flickers

2:00
4 Journey to Adventure
7 Sportsbeat
13 Dance in America: Paul Taylor/Two Landmark Dances
21 Washington Week in Review
31 American Story
H **Movie:** Nobody's Perfect
S **Movie:** Love Me Or Leave Me
W **Movie:** Hawk the Slayer

2:30
4 **Golf:** Mony Tournament of Champions
7 American Sportsman
21 Wall $treet Week

3:00
5 **Movie:** With Six You Get Eggroll (1968). Brian Keith, Doris Day. Airhead family comedy with Brady Bunch plot.
21 Soccer Made in Germany
31 Humanities Through the Arts

3:30
7 U.S.A. vs. the World in Olympic Sports
13 June Wayne: The Dorothy
H HBO Theatre: Table Settings

4:00
13 New York & Co.
21 Matinee at the Bijou
31 Bernstein/Beethoven
S **Movie:** The Nude Bomb
W **Movie:** This Is Elvis

4:10
9 Kiner's Korner

4:30
4 Sports World
7 Wide World of Sports
9 **Golf:** CPC International Women's *Classic*
11 **Movie:** Triple Cross (1967). Christopher Plummer, Trevor Howard. A criminal with mercenary motivations used by both sides in WW2.
13 Tony Brown's Journal
H **Movie:** King Of The Mountain

5:00
5 Starsky & Hutch
13 Creativity with Bill Moyers
H Video Jukebox

5:30
13 Firing Line
21 Checking It Out
H **Movie:** The Ordeal of Patty Hearst
S Jonathan Winters and Leslie Uggams

5:45
W **Movie:** Cafe Express

6:00
2 4 7 News
5 **Movie:** Waterloo (1970). Rod Steiger, Christopher Plummer. Somewhat dull spectacular which delivers in battle: Napoleon's notorious defeat in Belgium.
21 Lord Mountbatten: A Man For The Century
31 All About TV
S **Movie:** Rough Cut

6:30
2 4 7 News
9 Music World
13 Shock of the New
31 Brooklyn Magazine

7:00
2 60 Minutes
4 Father Murphy
7 Inside America
9 Entertainment This Week
11 Solid Gold
21 The Last Chance Garage
31 Swingin' the Blues

7:15
W **Movie:** *Toby and Koala Bear*

7:30
13 Numero Uno
21 Numero Uno
31 Tony Brown's Journal

8:00
2 Archie Bunker's Place
4 CHiPs
5 **Special:** Snowbird. Dick Van Patten stars as a father who stands behind the convictions of his 17-year-old son to thwart a drug pusher.
7 **Movie:** Yanks (1979). Richard Gere, Vanessa Redgrave, William Devane, Lisa Eichhorn.
9 Straight Talk
11 Kung Fu
13 Nova
21 Bernstein/Beethoven
31 Jazz at the Maintenance Shop
H Twenty-Five Years Of Jerry Lee-A Celebration
S **Movie:** Starting Over

8:30
2 One Day at a Time

8:45
W **Movie:** Ordinary People

9:00
2 Alice
4 Dean Martin at the Wild Animal Park
5 *Merv Show*
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Love in a Cold Climate
21 **Movie:** Judge Priest (1934). Will Rogers.
31 Personal Problems
H **Movie:** The Last Married Couple In America
U **Movie:** Funhouse

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
4 Loretta Lynn: The Lady. . . The Legend
5 11 News
9 Jimmy Swaggart
13 Not The Nine O'Clock News
S **Movie:** Smokey and the Bandit II

10:30
5 Sports Extra
11 From The Editor's Desk
13 To the Manor Born
21 Tom Cottle

11:00
4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
13 Independent Focus
H **Movie:** Smokey Bites The Dust
U **Movie:** The Odd Angry Shot
W **Movie:** Stir Crazy

11:15
2 7 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco

11:45
2 Sports Update
4 Two Comedies
7 Sports Special
S **Movie:** *Why Shoot the Teacher?*

12 MIDNIGHT
2 Barnaby Jones
7 **Movie:** Every Man Needs One (1974). Connie Stevens, Ken Berry. A swinging *businessman is forced to* hire a young woman as his assistant.

12:15
4 **Movie:** Loving You (1957). Elvis Presley, Lizbeth Scott.

12:30
9 **Movie:** Rampage at Apache Wells (1966). Stewart Granger, Pierre Brice. White men are the bad guys in this mediocre sixties message Western.
11 Rookies
H **Movie:** Nobody's Perfect

1:00
2 News
W **Movie:** Final Conflict

1:07
2 **Movie:** San Francisco (1936). Clark Gable, Spencer Tracy.

1:30
7 **Movie:** Stand Up and Be Counted (1972). Jaqueline Bisset, Stella *Stevens, Steve* Lawrence. A comical look at women's lib.
11 News
S **Movie:** The Purple Taxi

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business

2:15
4 Visiones

2:30
11 **Movie:** *Goodbye to Yesterday* (1969). Raymond Burr, Vera Miles. Burr is Ironside.

2:45
4 First Estate

3:00
9 **Movie:** Win, Place or Steal (1975). McLean Stevenson, Alex Karras. Racetrack swindle comedy.

3:15
4 News
S **Movie:** Starting Over

3:27
2 Newsmakers

3:30
7 News

3:50
H **Movie:** The Blues Brothers

3:57
2 Public Hearing

4:30
11 Abbott and Costello

5:00
11 Biography
S **Movie:** Rough Cut

5:30
9 Morning Stretch
11 New Jersey Now

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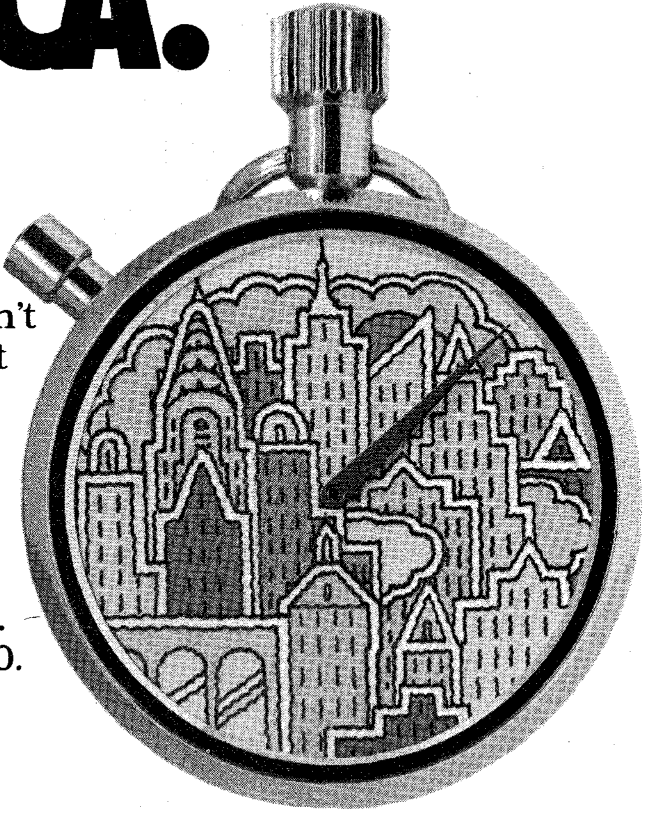

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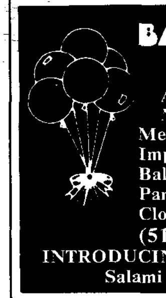

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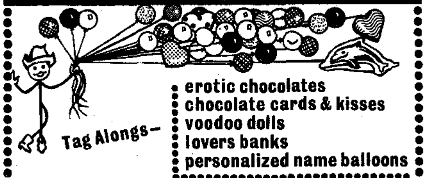

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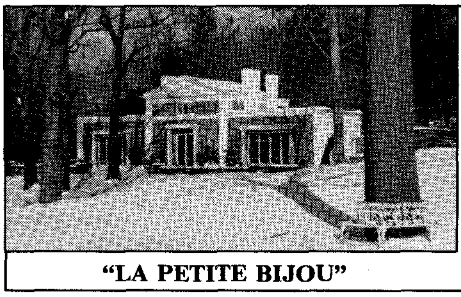

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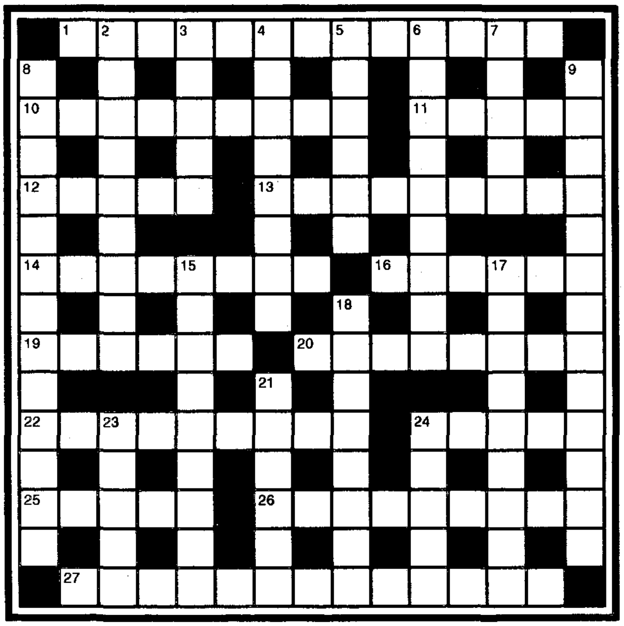
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Writer of twenty in old Rome is a cheat! (6-7)
10 It would grind to a halt without adequate liquidity! (5, 4)
11 Noted instruction issuing from particular government department. (5)
12 Destroy all traces of the epoch by direction. (5)
13 They're bound to click during the Spanish dance. (9)
14 Meagre offspring with shins not deformed. (4, 4)
16 Indicating a university man is able to flap. (6)
19 Performances in a prose version. (6)
20 Garden equipment — something she wears and something he lights. (8)
22 Happy state of mind results from hearty encouragement. (4,5)
24 Careless when moving slowly. (5)
25 Something silly in the food line. (5)
26 Where to find fish for the most part? (2, 3, 4)
27 That unexpected emphasis in the rhythm creates extraordinary tension. (7, 6)



Down

2 Banish from society. Is caste or chaos responsible? (9)
3 Push violently into the vessel. (5)
4 Showing clearly a vine product initially connected with gin cocktail! (8)
5 Enjoy the taste of spicy pickles. (6)
6 Territory where the ruler had a meal of dried fruit and tea mostly. (9)
7 Always poetic—that is weird! (5)
8 Sentimental reflections of the toffee-lover? (5, 8)
9 Crime committed by demolition gang? (13)
15 They're looking for a damaged car here on board. (9)
17 Arm strain involved in building these boats. (9)
18 Thus containers are used by the thinking man. (8)
21 Carelessly made in holy city. (6)
23 Constellation containing alternative group of atoms. (5)
24 Absolutely and completely perpendicular. (5)

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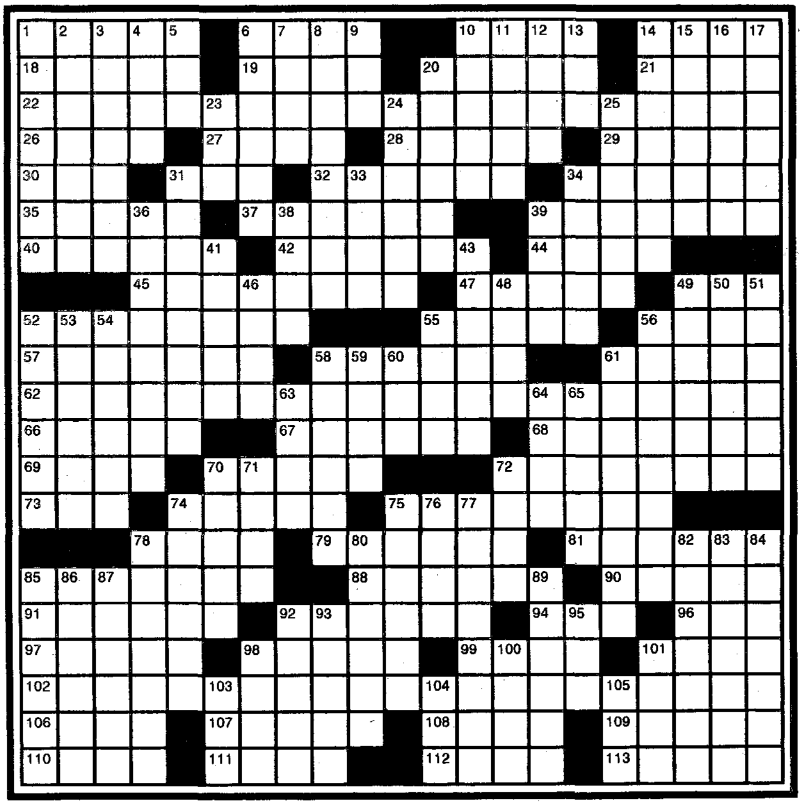
‘HAPPY STORY’:CUE CROSSWORD / By Maura B. Jacobson

Across

1 Bonheur and Ponselle
6 Heights: abbr.
10 “Take —— Train”
14 Teenager of old comics
18 Historical period
19 Saarinen of architecture
20 Not wilted
21 Second cité of France
22 Problem, in the story
26 Descartes
27 Moslem pilgrimage
28 Custom
29 Strad's kin
30 “—— Buttermilk Sky”
31 Smoker's hash
32 Affix on a stake
34 One of the Du Ponts
35 Panorama
37 French pastry
39 Manuel of tennis
40 Van Gogh's “The Potato ——”
42 Dress shapes
44 Sail support
45 Leave be
47 Desires
49 Grid coups
52 Actuality
55 Misrepresent
56 Sky, in Savoie
57 Hindu nectars
58 Wasn't selfish
61 “The flowers that bloom in the spring, ——”
62 Action, in the story
66 Rorschach images
67 Limericks
68 Synthetic fabric
69 Printer's prefix
70 Product name
72 Gives one's word
73 Greek dawn goddess
74 Output
75 Cyrano de ——
78 Writer Hamill
79 Kin of the rose
81 Inflame with love
85 Enchanted
88 Ukrainian city
90 Relish-tray item
91 Banks (on)
92 Hawn
94 Boxing off.
96 These: Fr.
97 Of bygone times
98 Greenish mineral
99 Bullets, informally
101 Prefix for scope or meter
102 Result, in the story
106 Entity
107 Creatures like Pan
108 Did a garden chore
109 —— once (suddenly)
110 Federal lockups
111 Ancient Chinese poet
112 Choreographer White
113 Chirps

Down

1 Scold
2 Polonius's daughter
3 With least delay
4 Facial woe
5 “—— shall have music. . .”
6 Make fizzy
7 Actor Gavin Mac——
8 Dominican dictator
9 Cry out loud
10 Error's partner
11 Gate joint
12 Villa d'——
13 King Kong, for one
14 One's natural habitat
15 Despot
16 Exactly
17 Hall and Oakley
20 Siepi of opera
23 Even if, for short
24 Wolflike
25 Pester
31 In loco —— (as a guardian)
33 Sinclair Lewis street
34 Fit to be tied
36 “—— the Marines”
38 Coolidge and Klein, to friends
39 Atlanta amusement complex
41 Sauna feature
43 Sugary stuff
46 African fox
48 Gucci
49 Formal headwear
50 Cross out
51 Soles of plows
52 Hoi polloi
53 Pucci
54 Certain gases
55 Highlands hill
56 Like a faultfinder
58 Loosens the purse strings
59 Cattle group
60 Before esses
61 “—— a thousand faces” (Chaney)
63 Elliptical
64 Steak order
65 Outwit the goalie
70 Takes the bait
71 Slenderness symbol
72 Links monograms
74 Citizen of Sana
75 Angier —— Duke
76 Words in the Elba palindrome
77 Add more spice
78 Ordained ones
80 Sea anemones, e.g.
82 Colloid component
83 Extend beyond
84 Fights back
85 Come to the surface
86 Pierre's wife: “War and Peace”
87 Armstrong's buddy on the moon
89 Drake's conquest
92 Outfit
93 Maine campus town
95 Eternity
98 —— B'rith
100 Countenance
101 Lacking color
103 C.I.O.'s ally
104 After pi
105 Tam



Solutions to last week's puzzles appear on page 120

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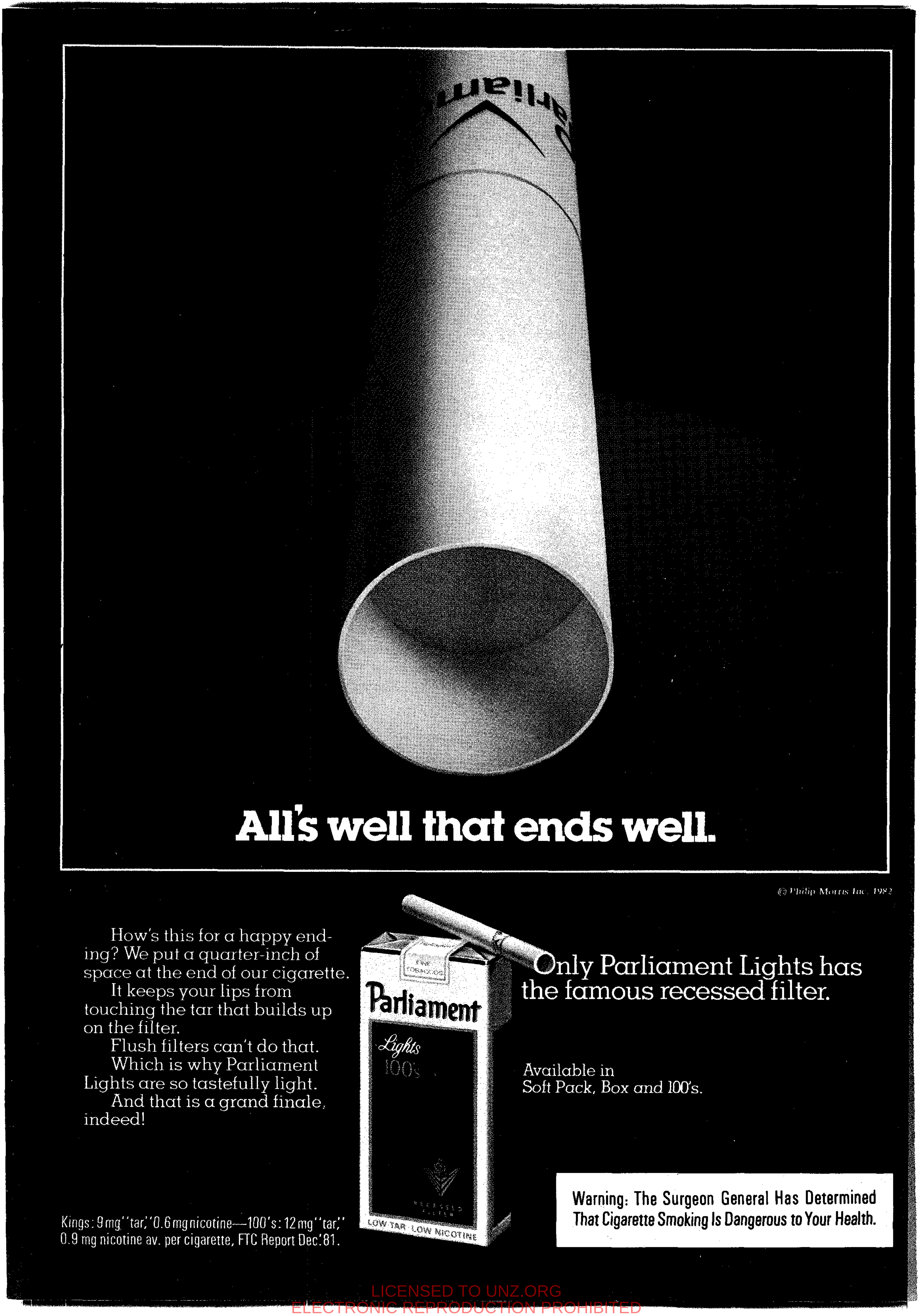
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How's this for a happy ending? We put a quarter-inch of space at the end of our cigarette.

It keeps your lips from touching the tar that builds up on the filter.

Flush filters can't do that.

Which is why Parliament Lights are so tastefully light.

And that is a grand finale, indeed!

Only Parliament Lights has the famous recessed filter.

Available in
Soft Pack, Box and 100's.

Kings: 9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Dec.'81.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.